

Jimmy LEACH

Jimmy Leach and his Organolians were regulars on radio's 'Music While You Work' programmes during the forties and fifties, appearing on over 250 of them. Jimmy had played piano on the very first M.W.Y.W. broadcast on 23rd June 1940, part of a trio that included Harry Farmer on organ and Jack Moss on drums. It was Harry Farmer who founded the Organolia concept in the late thirties, with Jimmy switching from piano to organ forming the 'New' Organolians years later. Jimmy and his group were chosen to play the 10th anniversary M.W.Y.W on 23rd June 1950 and were invited to make the very last broadcast of the programme's long run on 29th September 1967. (M.W.Y.W returned for a short run of about two months during the mid-eighties.)

Born at Stockport, Cheshire on 6th November 1908, Jimmy began his working life as an engineer, drifting in and out of several different jobs. By his early twenties he had adopted music as a full time career and played with several bands including Henry Hall's Gleneagles Hotel Orchestra.

During the 1930's he worked for music publisher Francis, Day and Hunter and had a hand in writing several songs including that seasonal tear-jerker 'The little boy that Santa Claus forgot' and 'Some day soon' that was recorded by Anne Shelton. Jimmy also wrote several descriptive instrumental pieces like 'Russian salad', 'Montego Bay' and 'A Bedouin in Bagdad'.

Following wartime service as a sergeant in the R.A.F Jimmy was back in the music business by 1947 and with his New Organolians spent the summer at the ballroom on Shanklin Pier, Isle of Wight. Jimmy and his wife Alice, who ran the catering facilities, returned to the pier every summer until 1952 when they also took on a similar arrangement at Southport. So now, while Jimmy was leading one unit of the Organolians at Southport's Lord Street Gardens, his wife was overseeing another, led by drummer-vocalist Frank Sherry, at Shanklin.

As well as playing scores of M.W.Y.W broadcasts, Jimmy's Organolians aired on many 'Bright and Early' and 'Morning Music' programmes and provided backing for many other radio series, including 'Club Night' where his Clubnighters supported northern comedian Dave Morris, 'The Clitheroe Kid' and 'It's Great To Be Young' starring Ken Dodd. His electronic organ was also regularly heard on 'Saturday Night on the Light'. The Organolians' records sold well on the Columbia label where Jimmy began recording in 1939.

When in 1956 the BBC Northern Variety Orchestra disbanded its string and woodwind section, Jimmy was added to fill the gap. This new outfit became known as the Northern Dance Orchestra and it's popularity ensured the Leach organ was heard on air almost every day of the week.

His radio work became less and less during the 'rocking' sixties and Jimmy is believed to have died in the early seventies.

Jimmy Leach Organolian's Recordings from 1945

COLUMBIA

FB 3053 Oct 44	'Fascination (v. Cyril Shane) / The grasshoppers dance'
FB 3093 Mar 45	'Honeysuckle rose / Ciribiribin'
FB 3108 Apl 45	'The sun never sets on my dreams / A little on the lonely side (v. Cyril Shane)'
FB 3138 Sep 45	'Just a prayer away / I wish I knew'
FB 3149 Nov 45	'Moonlight and roses (v. CS) / Always'
FB 3160 Dec 45	'Irving Berlin Medley (A pretty girl is like a melody - Change partners - Let yourself go - Easter parade) / The fireside fusiliers'
FB 3181 Feb 46	'It's been a long long time / Kentucky'
FB 3206 May 46	'Shy serenade / Fraequita serenade'
FB 3223 Jly 46	'Put the blame on Mame / The excuse me waltz'
FB 3244 Oct 46	'The marines march / La cinquantaine'
FB 3257 Nov 46	'Mr.Moon you've got a million sweethearts / Till then'
FB 3268 Jan 47	'I'm forever blowing bubbles (v. Cyril Shane) / Grandfather's clock'
FB 3289 Mar 47	'Accordion / That's the beginning of the end'
FB 3319 Jly 47	'The little old mill / Costa Rica'
FB 3335 Oct 47	'Jeannie with the light brown hair / Temptation rag'
FB 3358 Dec 47	'An apple blossom wedding / Sleepy San Benito'
FB 3370 Feb 48	'Near you / Down in Dreamy Valley'
FB 3389 Apl 48	'I'm happy right here / Treading on a cloud'
FB 3400 Jun 48	'Teresa / I may be wrong (both v. Alan Dean)'
FB 3417 Sep 48	'You turned the tables on me / Little white lies (both v. Alan Dean)'
FB 3432 Nov 48	'The chapel over the hill / Dream girl (both v. Alan Dean)'
FB 3467 Mar 49	'I little bird told me (v. A D) / I'd rather be wrong than be sorry'
FB 3478 May 49	'Dreamy old New England / Suvla Bay (both v. A D & Johnny Johnston)'
FB 3505 Jly 49	'A - you're adorable / The monkey and the organ grinder (both v believed Alan Dean)'
FB 3520 Aug 49	'Twenty four hours of sunshine / Rolling round the world'
FB 3528 Nov 49	(solo organ) 'Sing Song Medley'
FB 3545 Mar 50	'Sing Song Medley No.2'
FB 3555 Apl 50	(solo organ) 'Sing Song, Foxtrot and Walt z Medley'
FB 3568 Jun 50	" 'Barn dance medley / Vele ta medley'
FB 3581 Sep 50	" 'Drinking Songs Medley No.1'

FB 3586 Oct 50	"	'Cockney Medley No.1'
FB 3603 Apl 51	"	'Tin Pan Alley rag / Flapperette'
FB 3637 Feb 52	"	'Rag Melody'
FB 3643 Jun 52	"	'Dixieland medley'
FB 3673 Mar 53	"	'Hit Medley of Foxtrots and

Quicksteps'

Harry LEADER

A cheerful dapper little man, rarely without a carnation in his buttonhole, he had bags of confidence and it's not surprising that he became such a successful bandleader. And he did it unconventionally too, making his name on record before his band ever appeared on stage or radio.

Although Harry was born in London, in January 1906, his father was from Russia where he had been a trumpet player in the army, later becoming a professor of music at St.Petersburg Conservatoire. The family moved to London and opened a wholesale grocery and general goods business in the East End.

Encouraged by his father Harry took violin lessons, but also taught himself to play trumpet, saxophone and clarinet by listening to records. When he left school at fourteen Harry joined the family firm, but in the evenings began gigging with local bands. At sixteen he left home to join Archie Alexander's Band playing dance halls all over the country. Although playing mainly alto-sax his favourite instrument became the clarinet and he went to great lengths to achieve perfection on it.

He then worked with Teddy Brown at the Cafe de Paris before joining Sid Phillips and his Melodians on a tour of Italy in 1928. The following three years took him to Spain, North Africa, Holland, France and most of Europe.

Back at home Harry followed the family tradition, becoming a bit of a trader selling all sorts of goods including gramophone records. At the time one of the largest wholesale suppliers of records was The Runwell Cycle Company with premises near London's Liverpool Street Station and in his dealings Harry became very friendly with the manager Walter Moody (who later became a big name at H.M.V Records). Because of his business dealings Moody had some influence in the record industry and managed to organise an audition at Decca Records.

So Harry gathered together some fellow musicians including members of the Melodians and with this band recorded 'Something came and got me in the spring' and 'Jog along', which Decca issued on their Panachord label in June 1933. 'Melody Maker' gave top marks to this new "American" band, such was the swinging style of Harry's arrangements.

From here there was no stopping him, and the Harry Leader Band just went from strength to strength. A large factor in this success was his agreement to record for the Eclipse label. These 8 inch records were sold only in Woolworth Stores for just six pence, less than half a normal price disc, but they sold in their thousands. In his two years on the label Harry out-sold most other bands, with his July 1934 recording of 'Little man you've had a busy day'

probably being his best seller.

By September 1935 Wally Moody had become a recording manager at E.M.I and Harry and his band began recording for him on the Columbia and Regal-Zonophone labels. First offering was a medley of traditional songs under the title 'A Tour Round London'. It was now that the band began appearing in public, promoting the company's records at dance halls around the Capital.

Over the years he recorded prolifically not only under his own name but also using many non-diplumes, like Joe Taub, Wally Bishop, Max Murray, Mel Rose, The Gipsy Accordion Band and The International Novelty Orchestra. On record his singers have included Sam Browne, Alan Kane, Chick Henderson, Kitty Masters, Julie Dawn and Gloria Brent.

In 1938 Harry Leader and his band became resident at Hammersmith Palais, staying until 1942 when they moved over to the Astoria Ballroom in Charing Cross Road. Harry remained at the Astoria for almost fourteen years. On radio the band was regularly on 'Music While You Work', did a series with George Formby and featured in many other programmes like 'Saturday Dance Date'.

Harry played his last session at the Astoria on Saturday 3rd September 1955, going straight into a tour of one night stands with two new vocalists, Elizabeth Batey (late Joe Loss Band) and Al Jordan (soon to be better known as Matt Monro). Harry discovered Matt when he was Terry Parsons a singing lorry driver and gave him his first recording session, singing 'Strange lady in town', on the Solitaire label. There was also a vocal group drawn from members of the band known as The Legionaires (previously called The Leadertones).

The band spent the 1956 summer season resident at Bridlington Spa, Royal Hall and the following two years played at Butlin's Pwllheli Camp. It was at Butlin's that Harry made another of his discoveries, a guitar playing, rock and roll singing Redcoat, Clinton Ford.

In September 1959 Harry took up a new dance hall residency at Brighton Regent with a swinging big sound, billed as "the new beat in tempo", and another new singer Johnny Time (who had previously been Johnny Kildare). He stayed at Brighton until 1963.

During his time at the Regent Harry, under the title The Leaderbeats, recorded several sides using a line up of four saxes, three guitars plus rhythm on some of his own compositions for American release. Two of them, 'On Washington Square' and 'Dance, dance, dance', were released here by Top Rank. Harry, often helped by his wife Rona (who as Rona Gray had been a semi-pro singer), was a prolific songwriter with over a hundred to his credit, including 'Tonight's the night', 'South Paw special', 'Cider night', 'Rush hour' and 'Back to those old Kentucky days'. The Songwriters Guild, in 1975, awarded Harry its 'Badge of Merit'.

After leaving Brighton Regent, Harry just about gave up bandleading for a while to join his wife in running a guest house. But in 1967 he was back on the bandstand playing a season at the Villa Marina Ballroom, Isle of Man. He filled his time with some one night stands and also did

a lot of teaching.

Following a long illness Harry died on 19th January 1987, aged 80. In March 2004 the Brighton & Hove bus company named one of its new Scania double deckers 'HARRY LEADER'. Harry's son Michael, who plays a milkman in TV's Eastenders, performed the unveiling ceremony.

Harry Leader Band Post War Recordings

COLUMBIA (*Harry Leader Party Dance Orchestra*)

DX1219 Nov 45 'Paul Jones Medley : Sweetheart of all my dreams / The gipsy / If you ever go to Ireland / Let him go let him tarry / Coming home / A little on the lonely side / Let the rest of the world go by / Southpaw special'
DX1305 Nov 46 'Irish Paul Jones : St.Patrick`s day / The wearing of the green / Londonderry air / The rose of Tralee / Let him go let him tarry -- Scottish Paul Jones : Cock o` the north / Charlie is my darlin` / Comin` thro` the rye / Auld lang syne / Loch Lomond'
DX1528 Nov 48 'Paul Jones Medley'

REGAL-ZONOPHONE

MR3769 Jan 46 'Two can dream as cheaply as one / Let`s all be miserable together (*v. Joe Murgatroyd*)'
MR3770 Feb 46 'Jee bie hop / 627 stomp'
MR3781 Nov 46 'I don`t know enough about you / I shall always remember (*v. Harry Kaye*)'
MR3783 Dec 46 'Eastern dances / Festive dances'

PARLOPHONE

F 2259 Dec 47 'The cokey cokey / The palais glide (*both v. Dick James*)'
F 2273 Feb 48 'The St.Bernard waltz / Pride of Erin'
F 2292 May 48 'Booms-a-daisy / The Lambeth Walk'
F 2318 Oct 48 'Eastern dances' (both sides)
F 2335 Feb 49 'Say it every day / Cumana'
F 2357 Jun 49 'Astor special / Saxe blue boogie'
F 2390 Dec 49 'Dance of the steppes / The waltz that brought us together'
R 5386 Nov 65 'Rush hour / Dragonfly'

TOP RANK

JAR405 Jly 60 'Washington Square / Dance, dance, dance'

Benny LEE

Just as much at home being compere, comedian or vocalist, Benny was one of the most familiar names on radio during the late 1940`s and throughout the 1950`s. Although most of his energies went into singing, he is quoted as saying that he would rather have been an actor.

He was also no mean drummer once deputizing for Ray Ellington in the quartet when Ray was off sick. Benny, a stalwart of the numerous Bernard Braden radio series, was also the longest lasting member of that song-a-minute show 'Sing It Again'.

Benny, a Scot born in Glasgow on 16th August 1916, began in the world of work by joining his father as a tailor. Always "a bit of an entertainer" (he even learned tap-dancing as a lad) the evenings often found him gigging with local bands. Always trying to break into show-business (he auditioned for Jack Hylton and Roy Fox without success)

Benny got a few small acting parts on Scottish radio, but his 'big break' came on the occasion of his marriage to sweetheart Ettie in 1941. On his 'stag night' celebrations at Glasgow`s Piccadilly Club he was persuaded to get up and sing with the resident band, whose trumpet player was Johnny Claes. Johnny liked what he heard and asked if Benny would like to join a new band he was putting together for a residency at London`s Palm Beach Club.

Making the change of profession he remained with Claes about two years before moving to Art Thompson at the Embassy Club and then Tim Clayton at Lansdowne House. Benny made his first recordings with Johnny Claes` Clay Pigeons and freelanced with many top bands. Quickly establishing himself on radio, by the mid-forties he was broadcasting regularly on a number of series including 'Twelve Men and One Woman' with Beryl Davis and Nat Temple`s Club Royal Orchestra, 'It`s A Pleasure' with Dorothy Carless and Nat Temple again, 'Music From The Movies' with Louis Levy`s Gaumont British Orchestra and on 'Navy Mixture' supported by the Song Pedlars. Benny often appeared on Ted Heath`s Sunday Swing Sessions. In 1944 Melody Maker readers voted him "top British male vocalist" and in the 1946 poll he was joint top with Denny Dennis.

Other late forties radio series to benefit from the Lee voice and easy going style were 'Cabin In The Cotton' featuring songs of the Deep South, on which he was joined by Edric Connor and a young Petula Clark, 'Listen My Children' an early satire programme that also featured Carole Carr, Jon Pertwee, Harry Secombe and the Vic Lewis Orchestra and 'It`s A Great Life' with Bonar Colleano, Miriam Karlin and the music of Stanley Black. As well as these regular series Benny often popped up on various other broadcasts, singing with many of the top bands of the day. Benny added to his growing popularity with regular Decca recordings and occasional solo variety appearances.

From January 1950 he was the singing stooge on a new Saturday morning radio series 'Breakfast with Braden'. During the fifties this was followed by 'Bedtime with Braden', 'Between Times with Braden' and 'Back with Braden'. While on television there was a trial 'Barbara with Braden' in 1953, followed by the more regular 'Bedlam with Braden' from June 1955. On all of these shows, headed by that fine Canadian performer Bernard Braden, Benny not only sang but added much of the comedy ably matched by Pearl Carr. Nat Temple and his Orchestra, who Benny had often sung with in the

past, provided the musical backing to the shows.

The other long running radio series to feature Benny right throughout the decade was the all musical show 'Sing It Again'. A non-stop song medley format it was first broadcast on Sunday 26th March 1950, when the singers were Benny with Carole Carr, Terry Devon, Alan Dean and Josephine Crombie plus The Kordites vocal group and a small band led by pianist Steve Race. By the mid-fifties he was the only original member left. The programme continued until 1971.

During 1952 Benny had a non-singing role on Terry-Thomas's TV series playing a tailor, a part in which he must have felt quite at home. The following year he was joint host, with Jean Aubrey, of television's first teenage show 'Teleclub', that featured The Steve Race All Stars playing bop. In 1954 Benny made one of his rare variety tours teamed with organist Robin Richmond, billed as "Mr. Words and Mr. Music". The tour opened at Bournemouth New Royal Theatre on Monday 17th May and then worked its way around the country. Benny turned up in the 1955 Ted Ray, and Ronald Shiner comedy film, 'My Wife's Family'.

During his years with Decca, Benny recorded many of the top songs of the time, like 'Enjoy yourself', 'Rambling rose', 'Red roses for a blue lady', 'Ferry Boat Inn', 'Pretty black eyed Susie', 'Around the world' and 'Your cheating heart', plus several on which he duetted with that other Decca all rounder Joy Nichols (his 1950 sessions with Lynnette Rae were actually scheduled for Joy, but she went down with laryngitis).

By early 1954 Benny had swapped labels to Parlophone, where his first disc was the jolly number 'Heart of my heart', on which he was joined by a trio of funsters in the shape of Peter Butterworth, Avril Angers and Janet Brown. In fact Parlophone didn't really see Benny as a ballad singer and so when later in the year they gave him the romantic 'It's a woman's world', they also gave him a new name on the label, Barry Leonard, because they didn't feel the old one would sell such a song. I can only assume that sales were not too good anyway, for it was another year before they put him on disc again and now he was relegated to the children's department with a medley of party songs for the Christmas season. During his year away from Parlophone Benny made a couple of discs for Woolworth's Embassy label.

Still in great demand on radio, his regular broadcasts in 1956 included the previously mentioned 'Back with Braden', on which Annie Ross had replaced Pearl Carr, and 'By and Large' with Shirley Bassey (just beginning to be noticed). There was also the 'Golden Age of Popular Song', an eight week series spotlighting the music "between the war years 1918 - 1939", that Benny shared with Marie Benson.

Not content to just relax when not recording or broadcasting, Benny was also promotions manager for music publishers Cromwell Music. No wonder he rarely played variety, but he did find time during April 1957 to take over the baton (versatile he certainly was) of the Denny Boyce Orchestra at Purley Orchid Ballroom for a month, while Denny toured America.

A new series for Benny in 1957 was 'Round

The Bend', Michael Bentine's crazy answer to the 'Goon Show' of which he had once been a part. The following year 'Century Of Song' with Rita Williams included popular songs from 1850 to 1950 in a ten week series that began in April, and every year there was still at least one series of 'Sing It Again'. He also presented a D.J. series on Radio Luxembourg for the low-price Saga record label and in early 1959 made an E.P. for them. When in 1958 the television 'Black and White Minstrel Show' began its twenty year run, Benny was soon a regular along with Rosemary Squires and Glen Mason.

After all this time Benny was finally invited to appear on his first Royal Variety Show, on 16th May 1960 at the Victoria Palace Theatre, in a feature titled 'Tell Me Pretty Maiden' that included almost twenty popular recording artists.

During the sixties and seventies he wrote the script, sang and introduced the radio series 'Time For Old Time' with Sidney Bowman and his Orchestra, and presented record shows like 'Housewives Choice' and 'Midday Spin', where his natural friendly character was much in evidence.

During his later career Benny lent more towards the legitimate stage playing many straight roles. He appeared in 'Two Gentlemen of Verona' with Jean Gilbert at the Phoenix Theatre in 1973, 'Bar Mitzvah Boy' with Joyce Blair at Her Majesty's Theatre in 1978 and 'Windy City' with Dennis Waterman at Victoria Palace in 1982.

By the late eighties Benny had more or less retired, living with Ettie at Horndean near Portsmouth, but was still available for the occasional cabaret booking. He died, aged almost 79, on 8th December 1995.

Benny Lee Recordings

COLUMBIA (with Johnny Claes and his Clay Pigeons)

FB 2688 Oct 41 'How am I to know / Stompin' at the Savoy'
FB 2724 Dec 41 'Do I worry (with Irene King) /

Fascinating rhythm'
FB 2741 Jan 42 'I heard'
FB 2765 Mar 42 'Chattanooga choo-choo (with Irene King)'
FB 2774 Jun 42 'The Whistler's mother-in-law'

PARLOPHONE (with the Radio Rhythm Club Sextet)

R 2834 42 'Someday, sweetheart'
R 2840 42 'Basin Street Ball (with Doreen Villiers) /

Blue prelude'
REX (with Jay Wilbur Orch)

10110 Apl 42 'Papa Nicolini / Rustic rhapsody'

DECCA (with Lew Stone Band)

F 7919 41 'I hear a rhapsody'
F 7920 41 'Number ten Lullaby Lane / Sergeant Sally'
F 7978 Oct 41 'When they sound the last All Clear / Corn silk'
F 7985 41 'Waiting for Sally / Yours'
F 8032 Nov 41 'As if you didn't know /

		Why don't we do this	your kiss'	
more often'			F 9106 Mar 49	'Drifting (<i>with The Keynotes acc by Nat Temple</i>
F 8033 41	'Lonely serenade /	I guess I'll have to		<i>Orch</i>) / Last night (<i>acc by Stanley</i>
				<i>Black Orch</i>)'
dream the rest'			F 9126 May 49	'Red roses for a blue lady / Down in
F 8056 Jan 42	'We both told a lie'			Mexico'
F 8057 Jan 42	'The white cliffs of Dover /	He wants to		(<i>with The Keynotes acc by Nat</i>
				<i>Temple Orch</i>)
be a pilot'			F 9161 Jun 49	'You should know (<i>acc by NTO</i>) /
F 8082 Feb 42	'When I see an elephant fly / Baby			You're gonna miss my kisses (<i>acc</i>
mine'				<i>by SBO</i>)'
F 8083 Feb 42	'What more can I say / By candlelight'			(<i>The</i>
	(<i>with Ambrose Orch</i>)			<i>Keynotes on both</i>)
F 8089 Mar 42	'When it's peace on earth again /	Rustic	F 9162 Jun 49	(<i>with Joy Nichols</i>) 'I do, I do, I do /
				Aw c' mon'
rhapsody'			F 9177 Jun 49	" " " 'The story of the
F 8090 Mar 42	'Papa Nicolini / When I love, I love'			lovebirds
	(<i>with Oscar Rabin band</i>)			/
F 8164 Jly 42	'Basin street ball (<i>with Terry Devon</i>)'		Look at me'	
F 8165 Jly 42	'One dozen roses (& Diane) / I'm in		F 9212 Sep 49	(<i>with Joy Nichols</i>) 'The merry go round
love with				polka
		the girl I		/ The frogzee and
left behind'			the flyzee'	
F 8455 Jly 44	(<i>with Nat Temple Orch</i>) 'You're in		F 9285 Jan 50	'Two lips (<i>with Petula Clark</i>) /
Kentucky				Talking to horses (<i>with The</i>
		sure as		<i>Keynotes acc by</i>
you're born'				<i>Nat</i>
F 8519 May 45	(<i>with Ambrose Orch</i>) 'Don't fence me		F 9328 Feb 50	'Stampede (<i>with The Plainsmen</i>) /
in /				Don't hang
		I'm ridin'		around (<i>with The Keynotes</i>)'
white horses'			(<i>acc by NTO</i>)	
F 8539 Aug 45	(<i>with Stanley Black Orch</i>) 'You moved		F 9387 Apl 50	'Sunshine cake / Wilhelmina' (<i>with</i>
right in'				<i>TK & NTO</i>)
			F 9388 Apl 50	'Pin striped pants / Waiting for the
				Robert E Lee' (<i>both with</i>
H.M.V.				<i>The Keynotes</i>)
			F 9407 May 50	'But me I love you (<i>with Lynette Rae</i>) /
BD 5898 Sep 45	(<i>with Eric Winstone Orch</i>) 'On my way			Enjoy yourself'
out'				(<i>acc by NTO</i>)
BD 1132 Jun 46	(<i>with Robin Richmond Organ Grinder</i>		F 9423 May 50	'A load of hay / Happy times' (<i>both</i>
<i>Swing</i>)				<i>with the</i>
				<i>Keynotes acc by Nat</i>
'Kilkenny cats'				<i>Temple orch</i>)
BD 1155 Jan 47	" " 'Captain Nipper /		F 9425 Jun 50	Please park your pistols (<i>with The</i>
				<i>Keynotes</i>) /
Steamboat Bill'				Oh you sweet one (<i>with L.R.</i>)' (<i>acc</i>
PARLOPHONE				<i>by NTO</i>)
F 2287 Apl 48	(<i>with Phillip Green Orch</i>) 'Sentimental		F 9489 Nov 50	'My baby told me that she loves me
fool /				(<i>with T K</i>) /
		Can you look me in		English
the eyes'			beauty rose'	
DECCA			F 9577 Dec 50	'Ferry Boat Inn (<i>with The</i>
				<i>Stargazers</i>) / I taut
				I taw a puddy tat (<i>with Mary</i>)'
F 8953 Sep 48	'Rambling rose / I'm saying goodbye			(<i>acc by</i>
to you'				<i>Nat</i>
	(<i>with The Keynotes acc by Stanley</i>			<i>Temple orch</i>)
<i>Black Orch</i>)			F 9635 Mar 51	'Goodnight Irene / I ain't gonna
F 8970 Oct 48	'You call everybody darling / Hair of			grieve' (<i>with</i>
gold,				<i>the Stargazers acc by Nat</i>
	eyes of blue' (<i>acc by The</i>			<i>Temple orch</i>)
<i>Squadronaires</i>)			F 9637 Apl 51	'(<i>with the Stargazers</i>) Whistling
F 9032 Nov 48	(<i>with Joy Nichols</i>) 'The pussy cat song			postman'
/				(<i>acc by Stanley</i>
	Bounce-y			<i>Black orch</i>)
bounce-y ball'			F 9679 May 51	'Rose rose I love you / Wimmin''
F 9068 Jan 49	'Say it isn't so / Love me, love me,			(<i>with the</i>
love me'				<i>Stargazers acc by Nat</i>
	(<i>with The Keynotes acc by Nat</i>			<i>Temple orch</i>)
<i>Temple Orch</i>)			F 9688 Jun 51	'Fifty years ago / Kilkenny castle'
F 9094 Mar 49	(<i>with Joy Nichols</i>) 'On the five-forty-			(<i>with the</i>
five /				<i>Stargazers acc by Nat</i>
				<i>Temple orch</i>)
F 9105 Mar 49	" " " 'A strawberry		F 9718 Jly 51	'Around the world (<i>with The</i>
moon /				<i>Stargazers</i>) /
				If dreams were only pennies' (<i>acc</i>
		Ah tra la la		<i>by N.T. orch</i>)

F 9719 Jly 51 'Not for all the dreams in dreamland /
Pianna

Anna' (with the Stargazers acc

by N.T. orch)

F 9734 Oct 51 'Shanghai / Tulips and heather
(with his
daughter Daphne)

F 9830 Feb 52 'Honey lips / Come to the casbah'

F 9840 Feb 52 (with Jean Campbell) 'The crooked
bawbee /

Wachlin` hame'

F 9953 Jly 52 'Pretty bride / Can you whistle

Johanna'

F 10010 Dec 52 'Some folks do and some folks don`t /
You`ll never get away (with

J.Campbell)

F 10091 Apl 53 'Pretty little black eyed Susie /
Your

cheating` heart'

F 10155 Aug 53 'My lucky number (with The
Stargazers) / Oh'

F 10212 Dec 53 'Record hop / I`ll try (with the
Stargazers)

BELTONA

BL 2569 May52 'Can I see you home Maggie Jean /
My Irish

jaunting car'

BL 2570 May52 'Scotland the brave /
Green acres and

purple mountains'

BL 2616 54 'Sandy`s tune / Marching through the
heather'

(with The

Stargazers)

PARLOPHONE

R 3869 May54 'Heart of my heart / Friends and
neighbours'

(both with Peter Butterworth,

Avril Angers

and Janet

Brown)

R 3954 Dec 54 (as Barry Leonard) 'It`s a woman`s
world /

Tino

Tino'

EMBASSY

WB 136 Jly 55 'Something`s gotta give / Learnin`
the blues'

WB 146 Sep 55 'No such luck' (acc by Oscar Rabin
orch)

(Three Oscars

on reverse)

WB 152 Oct 55 'Hernando`s hideaway (with The
Three Oscars)

/ Stars shine in your eyes'
(acc by Ted

Astley orch)

PARLOPHONE

R 4099 Nov 55 'Benny Lee`s Children`s Party No.1'

R 4100 Nov 55 'Benny Lee`s Children`s Party No.2'

R 4136 Feb 56 'Love plays the strings of my banjo /
Born to

sing the blues'

R 4193 Jly 56 'How long has this been going on /
Sweet

heartaches'

R 4245 Nov 56 (with the Ken-Tones) 'Rock`n` rollin`
Santa

Claus / Life was

made for living'

SAGA (EP)

ESAG7005 Mar59 'A kiss can change the world /
Who are

they to say / Hello springtime / Lock
up your heart'

Jackie LEE

Jackie Lee, a pretty Irish lass from Dublin, with a mother who was a talented pianist and her father a trained baritone, it's not surprising she was destined for a show-business career. Born in 1936 she took piano and singing lessons and later spent four years at Dublin's School of Music where she trained as an operatic soprano, making her first broadcast on Radio Eireann - under her real name of Jacqueline Flood - at the age of twelve.

By the time she was 16 with numerous broadcasts and stage appearances including the role of Fairy Queen in Dublin's Capitol Theatre panto behind her, Jackie had abandoned her operatic ambitions and was featured vocalist with the Billy Watson dance band at Dublin's Clery ballroom.

Seeking greater fame she came to London and took work as a hospital laboratory assistant, while actively doing the round of music publishers and agent's auditions. Ian Ralfini at Bourne Music liked what he saw and heard and recommended her to Ronnie Aldrich, who was looking for a singer to replace Margaret Bond with the Squadronaires. Joining the Squads in March 1955, taking on her new name, she spent a busy twelve months touring with this hugely popular band during which time she made her first record, a pair of melancholy ballads on the Decca label.

Leaving the Squadronaires to go solo Jackie did cabaret work and was seen on ITV's 'Sunday Night at the London Paladium' during May 1956 and later in the year was on BBC TV in Jack Payne's 'Off the Record' show. This was followed by a tour of service camps in Cyprus and Germany on a bill headed by singer Ronnie Hilton.

Back home, in February 1958 she joined the Maple Leaf Four on the ITV series 'Melody Ranch' and on 10th May that year married her musical advisor Len Beadle, at the time a member of the Four Others vocal group.

Len and Jackie, even before the wedding, had been together as one half of The Raindrops, another vocal group formed by Len that also included Irene Miller and Vince Hill (still yet to make a name for himself). Not initially well received the Raindrops disbanded, but reformed during 1959, with Johnny Worth replacing Irene Miller, adopting a close harmony style similar to the Modernaires in the States. During the early sixties Oriole issued a number of singles labelled as Jackie Lee and the Raindrops.

When the Raindrops group folded in 1964, it was really a new beginning for Jackie's solo career. Her soulful jazz orientated recordings became sought after by a small but devoted following. She was the voice of a number of TV commercials and fronted the Jackie Lee Singers, a session backing group. In 1967 she recorded two tracks for Cliff Richard's 'Cinderella' album.

By the late sixties she had separated from husband Len and life had reached a low point for Jackie, but 'White horses' a private recording she had made early in 1968 was chosen as the theme

for a new BBC children's TV series. This exposure soon put her recording, released by Phillips, into the Top Ten, her first hit record. But nobody knew because on the label the singer was shown simply as 'Jacky', although it did bring in some well received sales royalties during its four months on the charts and Phillips followed up with a further single and an LP that featured an unnamed Dudley Moore on piano.

Club work, cabaret and studio backing sessions kept Jackie busy, while her solo recording output continued to roll on with her final singles coming on the Pye label. One, another children's theme 'Rupert', became her second chart success spending several weeks in the Top Ten. Although unplanned and initially not encouraged by Jackie, her later career centred around children's songs, but eventually strained vocal chords gave her so much trouble she decided on an early retirement and virtually gave up professional singing in 1974.

In 2003 'White horses' was voted one of the greatest theme tunes of all time by the Penguin Television Companion, a fitting tribute for Jackie to reflect upon. She now lives in Canada where she has remarried.

			Jackie Lee Recordings
DECCA			
F10550	Jul 55	'I was wrong / For as long as I live'	
TOP RANK			
JAR286	Feb 60	'Rancho / Like sunset'	
ORIOLE		<i>(Jackie Lee and the Raindrops)</i>	
CB 1702	Feb 62	'I was the last one to know /	
		There's no one in the	
whole world'			
CB 1727	May 62	'There goes the lucky one /	
		I built my world	
around a dream'			
CB 1757	Aug 62	'Party lights / Midnight'	
CB 1800	Feb 63	'Goodbye is such a lonely word /	
		The end	
of the world'			
DECCA			
F 12068	Jan 65	'I cry alone / Cause I love him'	
COLUMBIA			
DB 7685	65	'Love is gone / Lonely clown'	
DB 7860	66	'I know, know, know I'll never love /	
		S	
o love me'			
DB 8052	66	'The town I live in / You too'	
DB 8136	67	<i>(labelled as Emma Rede)</i> 'Just like a	
man /			
		I gotta	
be with you'			
DECCA			
F 12663	Sep 67	'Born to lose / Saying goodbye'	
PHILLIPS		<i>(labelled as 'Jacky')</i>	
BF1647	68	'White horses / Too many chiefs'	
BF1689	68	'We're off and running / Well that's	
loving you'			
PYE			
7N17829	69	'Love is a gamble / Something	
borrowed'			

7N17873	Jan 70	'Everybody needs a little loving /	
		If everyday was	
like today'			
7N45003	70	'Rupert / Going to the circus'	
7N45088	70	'Johnny said come over / End of a	
rainbow'			
7N45113	70	'Peter Pan / What will I do'	
7N45188	70	'Friends with you / Black	
country'			
7N45207	70	'End of a rainbow / Indigo pipkin'	
7N45245	73	'You make my head / Hallelujah	
lamb'			

Lorne LESLEY

Hailed by many as the new Shirley Bassey because of her colour and origin, Lorne never did rise to the great heights of her famous former neighbour in the Tiger Bay area of Cardiff. It was here that Irene Spettie, like Shirley before her, began singing around the dockland clubs. In one of these, The Pineapple, she was spotted by an agent who brought her to London.

A new name and a contract with Parlophone led to several recordings during the late fifties and early sixties. Some rocking, others sultry with one report saying she sounded "just like Peggy Lee". Attractive six foot one Lorne made several TV appearances and played variety, but never did make the big time. By the mid-sixties she found greater fame over on the continent, becoming very popular in Belgium. She continued to record there for the Polydor label.

Lorne married her manager, a chap with a flashy, but friendly manner, who had an eye for a bargain in the antique business. He later reached the heights of television fame, that had eluded his charming wife, as TV's antiques personality "Cheap as Chips" David Dickenson. Still a happy couple they are busy enjoying David's success into the 21st century.

			Lorne Lesley Recordings
PARLOPHONE			
R 4518	Jan 59	'Some of these days / When love has	
let			
		you down' <i>(acc by Ken</i>	
<i>Jones orch)</i>			
R 4567	Jun 59	'Warm / You ought to be mine'	
R 4581	Sep 59	'So high so low / I don't know' <i>(acc</i>	
<i>K.J.orch)</i>			
POLYDOR			
NH 66928	Sep 60	'Take all my love / Ritroviamoci'	
NH 66956	Dec 60	'We're gonna dance / Bloodshot	
eyes'			
BM 56002	65	'He's got the whole world in his	
hand /			
		We're	
gonna dance'			
PHILIPS			
BF 1403	65	'Where my heart has never	
wandered /			
		Someo	
ne like you'			
BF 1434	65	'Fire down below / Rainy days'	
BF 1487	66	'Somebody's gonna be sorry /	
		The	
masquerade is over'			
PARLOPHONE			
R 5538	Dec 66	'Little snowflake / Would you'	

Louis LEVY

When cinema sound became a reality, it is Levy who has been credited with introducing the idea of background theme music to compliment the action. Even before the days of 'talkies' Louis was writing themes to be played by the pianist, or in the grander picture houses an orchestra, to accompany silent films.

Born in London in 1893 he learned violin as a child and at the age of ten was performing with Charlie Austin's Juvenile Troop. He gained a scholarship to the London College of Music and played under Sir Henry Wood at Queen's Hall.

During his teens he worked providing music for silent films, his first job being at the New Gallery Cinema, Regent Street. In time he became leader at the Shepherds Bush Pavilion, from where he broadcast regular lunchtime concerts from 1923.

When sound was added to the silver screen, Louis was head-hunted by one of this country's pioneers Michael Balcon. Between them they produced such memorable films as 'Evergreen' with songs by Jessie Matthews, 'Jack the Boy' featuring Jack Hulbert and musicals like 'Chu Chin Chow'.

Levy went on to compose and conduct many film scores for Gaumont British, Pathe, Gainsborough and even had a flutter in Hollywood, working for M.G.M. By the mid-forties he was musical director at J. Arthur Rank, but left in 1948 to join the Associated British Picture Corporation, remaining until his death.

Just a few of the many films he worked on at A.B.C. were 'The Hasty Heart', 'The Glass Mountain', 'The Dancing Years' and the two British made Vera Ellen 1950's musicals 'Happy Go Lovely' and 'Let's Be Happy'.

In 1936 he began his long running radio series 'Music from the Movies', a show that he also took on tour in variety. He made numerous recordings of film music.

Louis died on 18th August 1957 at Upton Hospital, Slough, after suffering a heart attack while working on the score for the film 'The Moonraker'. A first class musician, his greatest asset was an exceptional memory for tunes and an ability to adapt them as required.

Some of Louis Levy's Post War Recordings
(most are 12 inch)

DECCA

(Louis Levy Music from the Movies

Orch)

K 1559 Feb 47 (from film Piccadilly Incident)
'Piccadilly 1944

/ Boogie woogie

moonshine'

(Henry

Bronkhurst piano)

K 1572 Mar 47 'Blue Skies selection'

K 1577 Apl 47 'The Magic Bow selection'

(Reginald Leopold

solo violin)

K 1633 Sep 47 'Two Cole Porter suites'

K 1634 Sep 47 'Two Cole Porter suites'

(the next four discs with The Street Singer - Arthur
Tracy)

F 8811 Oct 47 'My first love, my last love for always /
I want the world

to know'

F 8821 Feb 48 'Parade of the tin soldiers /

The teddy

bears picnic'

F 8870 Apl 48 'Marta / Home'

F 8928 Jly 48 'Ramona / Just a cottage small'

(Louis Levy Concert Orch)

AK 2117 48 'George Gershwin Suite'

AK 2118 48 'George Gershwin Suite'

AK 2179 Jan 49 'Richard Rodgers Suite'

AK 2180 Jan 49 'Richard Rodgers Suite'

K 2369 49 'Legend for piano and orchestra (with
the

composer Robert

Docker on piano)

H.M.V.

B 1061 Dec 53 (with Alma Cogan & Les Howard)

'Isn't life wonderful / Over and

over again'

Archie LEWIS

A stocky six footer, with a rich dark brown voice that matched the colour of his skin. Already a well known singer in his homeland of Jamaica he came to Britain in 1942 and for a time worked in a Manchester munitions factory. Joining ENSA, the services variety unit, he entertained troops at home and around the world. During the remaining forties Archie became a familiar voice on radio and record singing with Geraldo's Orchestra.

By the early fifties he was touring as a solo act in variety with great success, his favourite style being the sentimental ballad. During 1952 Archie spent most of his time in Scotland, playing a 15 week season at the Aberdeen Tivoli, followed by one of his rare character roles, as the Emperor of Morocco in the panto 'Dick Whittington', at Kirkcaldy's Adam Smith Hall during the winter months.

Still touring service camps in Europe, he made regular broadcasts over Dutch radio. At home he had his own series on Radio Luxembourg, 'Sing Me The Old Songs', while at the same time he was no stranger on the BBC.

When a more rocking sound began to squeeze the ballad singer off the variety circuit he retreated to club and cabaret work. By the late sixties he had returned to Jamaica, where he spent another decade as a star attraction at the local Hilton and Playboy clubs. Married to an American, they eventually settled in New York where he once again established himself with a regular TV spot.

Archie Lewis died, following heart surgery, on 29th February 1988, aged 70. Other than the recordings made with Geraldo he appears to have made only just a few Melodisc sides.

Archie Lewis Recordings

PARLOPHONE (with Geraldo Orchestra /
Strings)

F 2114 Jan 46 'I'm so all alone'

F 2120 Feb 46 'Kentucky'

F 2129 Apl 46 'I dream of you / Beautiful dreamer'

F 2140 May 46 'In the land of beginning again /

The bell's

of St.Mary's'

on listeners.

Patti then guested on several BBC Show Band airings, plus a number of 'Midday Music Hall' broadcasts and several television appearances. Suddenly it was all happening for her and on 14th May 1955 she joined Franklyn Boyd on their own Saturday morning radio series 'Start With a Song', ably supported by The Coronets vocal group and Malcolm Lockyer's Orchestra. Sunday 17th May was her 23rd birthday and the very next day she made her debut appearance on the variety stage, joining the 'Norman Evans Show' for the season at Blackpool's Palace theatre. With her second record 'Danger Heartbreak Ahead' having not long been released she was billed as "The Heartbreak Girl - Britain's Newest Recording Star"

Further radio included another series with Franklyn Boyd, 'Remembered Tunes and Blues', and there was 'Star Struck' with Bob Monkhouse & Denis Goodwin, 'Commonwealth of Song', plus more Show Band broadcasts. On television she sang with Reg Owen's All Star group on the ITV series 'Easy Beat'.

Early in 1956, following the break up of her marriage, she returned home for a long holiday but was back for the 22nd June opening of her summer season, 'The Laugh of a Lifetime', with Jimmy Jewel & Ben Warriss at Great Yarmouth's Aquarium Theatre, where not only did she sing but joined in the comedy as well.

Up until now Philips had treated Patti as just another pop singer but on a new E.P. they finally gave her the opportunity to show she had an excellent jazz voice. Even so, later that year she changed labels to Columbia.

In June 1956 she joined regulars Benny Lee, Franklyn Boyd and Jean Campbell on the long running radio series 'Sing it Again' and in August replaced regular vocalist Janie Marden with the BBC Show Band. She was also regular songstress on the I.T.V. version of the Goon Show, 'Son of Fred'.

When Christmas arrived Patti, who said she had never even been to see a pantomime before, was Prince Charming in Worthing Connaught Theatre's production of 'Cinderella' with Elsie & Doris Waters playing the ugly sisters.

New Year 1957 brought first a tonsil operation, then a holiday in Switzerland to convalesce. On her first record following the operation, 'Your wild heart', one reviewer noted "the voice is improved with more power and resonance".

Soon back to work with a 'Commonwealth of Song' broadcast on 27th February and I.T.V's 'Lunch Box' show each mid-day for a week from 11th March. On BBC TV's 'Six Five Special' on Saturday 27th April, with the absence of presenter Jo Douglas, Patti not only sang but compered the show as well. Also in April, if you had been one of the very lucky people to have a colour television, you would have seen her in late night experimental colour transmissions. From July Patti was resident vocalist on Henry Hall's T.V. series and the same month she did a 'Six Five Special' on the 13th and a 'Saturday Spectacular' on the 27th.

Despite her regular television spots Patti revealed she was not happy, her hope of

breaking into musical comedy roles had not happened and she was becoming homesick for her family in Canada. So after three years in Britain she made her farewell appearances on television, another week of 'Lunch Box' and a 'Six Five Special', and on stage a Top 20 All Star Sunday concert at the Royal Albert Hall with numerous other record stars.

Home in Canada she didn't waste any time getting back to work, within a week she was singing at the local Piccadilly Club and soon had a regular spot on T.V's 'Cross Canada Hit Parade'.

Meanwhile ex-husband Red Mitchell, after a spell with Vic Lewis, had joined Tony Crombie's Rockets. Late in 1958 he got together with another former Stan Bernard member, bassist Johnny Bell, and along with ex-Lonnie Donegan guitarist Jimmy Currie they formed The Wiseguys, a comedy instrumental trio.

Patti Lewis Recordings

PHILIPS (*acc by Wally Stott orch*)

PB 367 Nov 54 'I can't tell a waltz from a tango / I love Paris'

PB 434 Apl 55 'Danger heartbreak ahead / The heart you break'

PB 513 Oct 55 'Far away from everybody / Till the stars forget to shine'

PB 541 Jan 56 'The tender trap / It's so impossible'
BBE 12028 (E.P.) 'A foggy day / I cried for you / Can't help

lovin' dat man / With a song

in my heart'

COLUMBIA

DB 3825 Oct 56 'Happiness street / Earthbound'
DB 3923 Apl 57 'Your wild heart / A poor man's roses'

DB 3967 Jly 57 'Pull down de shade / Speak for yourself John'

Vic LEWIS

From a London Jewish family long established in the jewelry trade, Vic was born at Brent on 29th July 1919. As a lad he harboured a secret ambition to be a musician, the result of listening to 78rpm records of American jazz bands. It was his uncle, a music teacher in Southsea where Vic often spent his holidays, who encouraged him to play the banjo and guitar. The other love of his life, cricket, he inherited from his father.

At the age of sixteen, with some musical friends, he formed the Vic Lewis String Quartet, comprising two guitars, a violin and bass. Playing music influenced by jazz violinist Joe Venuti and guitarist Eddie Lang, they auditioned for Carroll Levis and secured a BBC broadcast and several more on Radio Luxembourg. Expanding the unit, with the addition of trombone and piano, they re-named themselves The Blue Swingers and got some bookings around variety theatres London's clubland.

By now Vic was rubbing shoulders with most of Britain's rising young jazz musicians, players like George Chisholm, Johnny Claes and 'Jiver' Hutchinson, and keen to expand his knowledge of

the true New Orleans sound Vic, in 1938 made his way over to America determined to learn how jazz was really played. While there he sat in with many star groups and was able to make some private recordings with top jazz names. Several of these later appeared on the Esquire label as Vic Lewis and his American Jazzmen.

Back in Britain, it wasn't long before war was declared and Vic joined the R.A.F. During a spell stationed at Bomber Command HQ in High Wycombe he became a member of a jazz band led by tenor-sax and clarinet playing Buddy Featherstonhaugh, that not only provided music for camp concerts but also replaced Harry Parry on the BBC's 'Radio Rhythm Club' broadcasts.

During 1944 Vic and Jack Parnell, drummer with Featherstonhaugh's group, got together and assembled a snatch jazz group that recorded several sides for Parlophone. Their 'Ugly child' with a vocal from Vic became quite a good seller. They played at the 1944 Jazz Jamboree on which Glenn Miller's American Band of the A.E.F also appeared. After demob the team continued for a while, until Jack left to join the new Ted Heath Orchestra, and Vic continued with his Jazzmen. In 1946 the Vic Lewis Jazzmen were the first British group to tour abroad after the war, playing dates across Denmark.

Collaborating with his pianist Ken Thorne, Vic became very interested in composing and arranging (he wrote the music for and appeared in the 1948 Terry-Thomas, Jean Carson film 'Date With a Dream') and decided he needed more scope than a small jazz group, so the 15 piece Vic Lewis Orchestra was born. Its public debut came in November 1946 under the billing "The Music of Tomorrow by the Band of Today", with Helen Mack, a young Scots lass, being their first singer. Other vocalists to sing with the band included Lynda Russell, Mark Pasquin, Jacqueline Jennings, Marion Williams and Sylvia Drew.

During the late forties Vic made some records which were only available direct from The Vic Lewis Society, followed by more on the Parlophone label. His Swinging Strings was the resident orchestra on a BBC radio series 'Listen My Children', an early satire show featuring Robert Beatty, Benny Hill, Harry Secombe, Carole Carr and Benny Lee, broadcast from 24th May 1948. Later in the year he provided the musical content for a comedy series starring Peter Sellers, Harry Secombe and Michael Bentine titled 'Third Division' (Some Vulgar Fractions) that pre-dated the Goon shows by over two years and was, surprisingly, on the classical Third Programme.

Many of Vic's compositions and arrangements followed the Stan Kenton style, and his Music for Moderns Orchestra was something of a revelation among UK bands. With the possibility of several tempo changes within a tune, it wasn't the kind of music dancers were used to, and consequently some dance halls were not too keen to book him. A great fan and good friend of Stan Kenton, Vic, along with his manager Harold Fielding, worked hard during the early fifties to overcome the union ban that prevented American and British bands to play exchange tours. Eventually when it finally happened in 1956 it was Ted Heath's Orchestra

that swapped with Kenton, much to Vic's disappointment.

On 28th July 1950, the day before his 31st birthday, Vic had married Windmill girl Jill Anstey at Caxton Hall registry office. Not long after his wedding Vic realised he had to break up the big band or face financial ruin, as bookings just couldn't sustain the large pay roll. So it was back to a smaller outfit, touring variety theatres and ballrooms at home and service camps abroad.

From friendships he'd made during visits to the States and recommendations, Vic's band accompanied many American stars touring Britain. He backed Frankie Laine in 1954 and 1957, Johnnie Ray in 1955 (including his Royal Variety Show appearance) and 1957, The Platters in 1957 and The Hi-Lo's in 1958. Vic also spent five weeks touring South Africa with Johnnie Ray in January 1956.

After the union ban was lifted Vic and his musicians did make four trips to America, but by then rock and roll was taking over and touring as part of a beat package wasn't very rewarding, as much of the audience were not too interested in a jazz band. By 1960 with the same thing happening in Britain, Vic decided it was time to give up bandleading.

He then went into the agency business and with his partner, a Manchester club owner, supplied many of the star names for the evergrowing club circuit that was fast replacing variety theatres. Vic helped shape the early career of singer songwriter Donovan as well as those of Cilla Black and Elton John. He also collaborated on a number of songs with prolific songwriter Don Black, who in the early sixties worked for him.

For a while Vic was the UK representative of the very big American booking agency General Artists Corporation, and through this association was involved in setting up the first US tour by the Beatles. Soon afterwards the Vic Lewis Agency was bought by Brian Epstein's NEMS organisation, the Beatles management company, and Vic became one of its directors.

After Brian Epstein's death in August 1967 the Beatles went their own way, forming Apple Corporation and NEMS Enterprises was sold to Triumph Investments. Vic continued managing the day to day needs of artists under the Triumph banner but became less and less impressed with the way popular music was going and in 1977 retired. At least this gave him more time to pursue his other love in life, cricket, and relax with his wife Jill and daughter Danielle.

Although Vic gave up bandleading on a regular basis in 1960, he did return to the recording studio more than once during the following two decades, making several albums with session orchestras and even conducted The Royal Philharmonic Orchestra on several occasions during the seventies. Vic, awarded an MBE in 2007, died aged 89 on 9th February 2009.

Vic Lewis Recordings
PARLOPHONE
(Vic Lewis & Jack Parnell
Jazzmen)

R 2933 Apl 44 'Johnny's idea / Mean old bed bug blues

(v. V L)
R 2939 Jun 44 'Jazz band jump / I`m coming
Virginia'
R 2944 Aug 44 'Jazz men blues (The bands signature
tune) /
Ja-da
(scats v. V L)
R 2949 Oct 44 'Why begin again / Sugar'
R 2953 Dec 44 'Is you is or is you ain`t my baby (v. V
L) /
That`s
a plenty'
R 2960 Feb 45 'Ugly child (v. V L) / Indiana'
R 2965 Apl 45 'Get happy / Someday sweetheart'
R 2975 Aug 45 'Singing the blues / Prince of wails'
(Vic Lewis Jazzmen)
R 2986 Dec 45 'Dippermouth blues / Ballin` the jack'
VIC LEWIS SOCIETY (Vic Lewis Orch)
DR 1347 Mar 47 'I can`t get you out of my mind (v.
Frank
Holmes) / Somewhere in the night (v.
Helen Mack)
DR 1348 Apl 47 (V L Jazzmen) 'At the jazz band ball /
Pennies
from heaven'
DR 1349 Jly 47 'Darktown poker club (v. V L) /
For
you a bone'
DR 1350 Jly 47 'Eindayz / Summertime'
PARLOPHONE (Vic Lewis Orchestra)
R 3083 Jan 48 'Laura / When your lover has gone'
R 3097 Mar 48 'Artistry in percussion /
Come back to
Sorrento'
R 3101 May 48 'They didn`t believe me / Too fat
polka (v. V L)
R 3183 Apl 49 'West Indian ritual / Sunday girl'
R 3208 Jly 49 'High on a windy hill / No orchids
R 3273 Apl 50 'Hammersmith riff / The man I love'
R 3283 May 50 'Music for moderns / Pepperpot'
R 3289 Jun 50 'Design for brass / Theme for alto'
R 3299 Jly 50 'Theme for trombone / Over the
rainbow
(v. Jacqueline
Jennings)
R 3315 Sep 50 'Serenade in blue / Love for sale'
ESQUIRE (Vic Lewis Orchestra)
10-021 Aug 49 'Eindayz / For you a bone'
10-022 Aug 49 'At the jazz band ball / Pennies from
heaven'
10-092 Sep 50 'Summertime' (reverse Victor
Feldman Quartet)
5-018 Apl 51 'Just one of those things (v. Marion
Williams) /
Thinking
of you'
10-124 Apl 51 'Lemon drop (v. V L & Marion
Williams) /
Solitaire'
5-019 May 51 'Rhapsody in blue (two parts)'
5-024 May 51 'Tea for two (v. Marion Williams) /
B
e my love'
5-029 Jly 51 'Deed I do / You go to my head
(both v. Marion
Williams)
10-134 Jly 51 'Festival riff / Vic`s riff'
10-144 Jly 51 'Everywhere / The apple'
10-174 Dec 51 'The moon was yellow / A foggy day'

10-221 Jun 52 (V L American Jazzmen) 'Sugar /
Keep smiling
through'
(recorded Oct 38)
10-222 Jun 52 'Why do I love you / Street scene'
10-232 52 'JD to VL / Heru'
10-251 Nov 52 (V L American Jazzmen) 'Tiger rag /
Leader`s
headache blues'
(recorded Oct 38)
10-421 54 'Begin the beguine / The opener'
10-422 54 'Short stop / Arual'
DECCA (Vic Lewis Orchestra)
F 10260 Feb 54 'Bark for Barksdale / Happy
hornblowers'
PHILIPS (Vic Lewis Orchestra)
PB 411 Feb 55 'Don`t say goodbye / Barwick Green
(The
Archers theme)'
PB 414 Mar 55 'Slowly but surely / Cherry ripe'
PB 463 Jun 55 (with Johnnie Ray) 'My love for you /
Taking a
chance on love'
PB 466 Jun 55 'The ash grove / Strawberry fair'
PB 503 Sep 55 'Walk don`t run / Scramble'
DECCA (Vic Lewis Orchestra)
F 10803 Oct 56 'Intermission rock / Natal'
H.M.V. (Vic Lewis Bossa Nova All Stars)
POP1127 63 'Bossa Nova Scotia / Vic`s tune'
C.B.S. (Vic Lewis Orchestra)
CBS2834 67 'Two for the road / Stepps'
NEMS (Vic Lewis Orchestra)
NEMS 3712 68 'Sunshine Superman / Mellow yellow'
NEMS 3893 68 'Goodnight / Julia
(both v. Mike
Sammes Singers)
NEMS 4057 69 'Blackbird / I will (both v. M S S)'
NEMS 4700 69 'Come and get it / No other heart'

Terry LIGHTFOOT

Clarinet playing Terry Lightfoot could never make up his mind whether to lead a jazz band or run a pub. Over the years he switched back and forth more than once. Born at Potters Bar, Middlesex on 21st May 1935, he learned clarinet while at school and formed his first band the Wood Green Stompers. In 1953 he was called up for National Service but continued his musical education while serving with the R.A.F., often playing as guest clarinettist with the Joe Brickell Jazzmen of Bath, where Terry was stationed at the time. After demob in 1955 he was soon on the road with his own jazz band, which in a very short space of time built up an enviable reputation in the 'trad' world.

Terry`s first diversion into the licensing trade occurred during the mid-sixties, but only lasted a few years. He was back on the road with a new band in 1968 and survived another ten years of almost constant touring before relaxing back into the public house business. And yes! you`ve guessed it, come the eighties Terry was back on the bandstand, and is still active playing Jazz

Festivals and concerts. Recently his band was part of the stage show 'Acker Bilk's Jazz Jamboree' and in 2006 Terry was touring Britain with his 'Magic of Louis Armstrong' show.

During the early days his New Orleans style band often guested on radio's 'Easy Beat' and appeared on T.V's 'Six Five Special' and were regulars on the 1963 ATV Des O'Connor Shows. They recorded several singles during the early sixties and at least one L.P, 'World of Trad', in November 1961. To date the Lightfoot band have recorded over forty albums.

Terry Lightfoot Jazz Band Recordings

PYE JAZZ

NJ 2018 57 'My bucket's got a hole in it /
time swing' Good
COLUMBIA

DB 4032 Nov 57 'I saw mommy kissing Santa Claus /
wonderland' Winter
DB 4519 60 'The preacher / The onions'
SCD 2165 61 'King Kong / Riverside blues'
DB 4567 61 'Wimoweh / The old push 'n' pull'
DB 4656 61 'Big noise from Winnetka / Long
gone'
DB 4696 61 'Black bottom stomp / True love'
SCD 2168 62 'Whiffenpoof song / Creole
mama'
SCD 2188 62 'Bali Ha'i / T'ain't what you do'
DB 4822 62 'Tavern in the town / My Maryland'
SCD 2200 63 'Country blues / Michele'
DB 7081 63 'If I ruled the world / Sweet
Georgina'
DB 7219 64 'No Dolly no / Fujiyama'
DB 7534 65 'Petite fleur / Alley cat'

Celia LIPTON

Daughter of famous society bandleader Sydney Lipton, Celia leapt to fame as the singing star of George Black's revue 'Get a Load of This' at the London Hippodrome in 1941. Just seventeen years of age, she was making her first West End appearance. She recorded two songs from the show for Columbia. Celia had been recording and broadcasting regularly since she was fourteen, and was the singing compere of the radio series 'Here's Wishing You Well Again'. She first got on the air by taking a BBC audition under an assumed name, without telling her father who was originally against her going into show-business.

During 1944 she scored another West End success playing Prudence Pym in a revival of 'The Quaker Girl' for Emile Littler at The Coliseum, again putting two songs onto disc. Later that year she played her first pantomime principal boy in 'Jack and Jill' at the Hammersmith King's Theatre. In December 1946 Celia was in 'Mother Goose' at the London Casino with Stanley Holloway and Nat Mills and Bobbie. She toured as Lili in 'Lilac Time' and in the name role of 'Peter Pan'. She also did a lot of cabaret around London clubland and appeared in variety. Celia appeared in the 1948 film thriller 'Calling Paul Temple' singing two songs 'Lady on the loose' and 'What's cooking in cabaret', both co-written with Steve Race. She also had a part in the 1952 film 'The Tall Headlines' that starred

Dennis Price.

Celia made several visits to the United States and sang there with Vaughn Monroe's Orchestra, played in cabaret and appeared on the 'Robert Montgomery Requests' TV series. On the stage there she played Esmeralda in a production of 'Hunchback of Notre Dame' and starred with Hermione Gingold in the revue 'Almanac' on Broadway.

In 1956 Celia married American inventor and industrialist Victor Farris and settled permanently in the States. Giving up show-business as such she became fully involved in charity work and helping her husband in his profitable business ventures. When Victor died in 1985 she was living in Palm Beach, Florida and worth about \$200 million. One of the first things she did was to get back into song, returning to the recording studio and independently producing about six vocal albums. Still going strong, Celia is one of America's biggest celebrity party organisers, usually in aid of charity to which she is very generous. Awarded the title of Dame by the Queen for her charity work, in 2007 she was placed at position 35 on the Sunday Times 'Rich List' with an estimated wealth of £184 million.

Celia Lipton made her first recording with her father's orchestra in 1939 and went on to record a further eighteen sides with him. She also added the vocal refrain on discs by Jack Hylton and Lew Stone. In February 1940 she made her first recording as a solo artist and it is there that I begin her listing.

Celia Lipton Recordings

COLUMBIA

FB 2374 Feb 40 'Good morning / Where or when'
FB 2385 Mar 40 'Over the rainbow / It's a happy day'
FB 2420 May 40 'Dancing is another name /
Rainbow valley'
FB 2507 Nov 40 'Judy Garland medley / Deanna
Durbin medley'
FB 2561 Feb 41 'Our love affair / Strike up the band'
FB 2646 Aug 41 'Love at last / I came, I saw, I
conga'd'
FB 2737 Jan 42 'Wrap yourself in cotton wool /
You're in my
arms again' (both from 'Get a
Load of This')
FB 2752 Feb 42 'Kiss the boys goodbye / Swing
bugler'
FB 2797 Jun 42 'I don't want to walk without you /
How about you (with
John Singer)'
FB 2832 Aug 42 'Blues in the night / Tangerine'
FB 2863 Nov 42 'White Christmas / Always in my
heart'
FB 2898 Mar 43 'For me and my gal / Dearly beloved'
DB 2146 Aug 44 'A Quaker girl / Tony from America'
(both from 'The

Quaker Girl')

PARLOPHONE

R 3529 May 52 (with Hans May Orch) 'On with
the new'
(from soundtrack of film 'The Tall
Headlines')

Sydney LIPTON

Tall, slim, smart and dignified, Sydney Lipton was well read and studious and more likely to be taken for a diplomat or lawyer than a dance band

leader. But that's what he excelled at and was musical director at London's Grosvenor House Hotel for 40 years.

Born in East London in December 1905, as a youngster he studied violin with the intention of becoming a classical musician. From the age of 13 he was spending his evenings accompanying silent films in cinema orchestras while continuing his studies by day. A few years later he had discovered dance music and was playing in Murray Hedges Band at Edinburgh Palais.. Next came a move to the other end of the country at Brighton Regent Ballroom, leading a band sharing duties with the Billy Cotton Band. By the late twenties Syd had joined Cotton's band at the Astoria Dance Hall in Charing Cross Road, moving with him to Streatham Locarno and Ciro's Club. A striking figure he used to front the band while Bill played drums and did the vocals. Syd played on Billy Cotton's first recording session in July 1928 and recorded with the band until 1931. He had previously made a few sides with Ambrose during the summer of 1927.

Still keen to play classical violin, he had a chance to join Sir Thomas Beecham, but an unfortunate accident with a deck chair damaged his left index finger, finally putting an end to that ambition.

Syd's first big break came when he was appointed leader of the orchestra at the Palace Hotel, Kensington. Then in 1931 he was invited to lead at the Grosvenor House in Park Lane (the first hotel in London to have a swimming pool) and remained as musical director until he retired in 1972, having lead his own orchestra there until 1967. Throughout the thirties Sydney broadcast weekly from the Grosvenor.

During the war he attained the rank of Captain in The Royal Artillery, seeing service in North Africa and Italy. Before returning to civvy street he had a spell arranging E.N.S.A shows, but in 1946 was back on the bandstand at Grosvenor House. His first post-war band was a brassless outfit featuring four violins and harp playing "sweet" music, but within a few years he reverted to a more conventional line up. Whatever the style, his faultless music and warm personality enhanced by his deep cultured voice, was always a big hit with the high class patrons and it's not surprising the hotel management were more than happy to retain his service over more than three decades.

When Sydney gave up bandleading in the late sixties he not only supplied a replacement at the Grosvenor, but also to other hotels and cruise liners. When he finally decided he'd had enough of show-business he went to live with his daughter Celia in Florida (his wife of fifty years, Marion, had died some years previously). He died there on 19th July 1995, aged 89.

Sydney began recording with his own band in 1932 and had produced several hundred sides on a multitude of labels before going off to war. In 1960 Decca issued a couple of albums recorded "live" at the hotel.

Monia LITER

Monia, who was born in Odessa on Russia's

Black Sea coast in January 1905, was encouraged to learn the piano by his grandfather and when he was eight studied at the Imperial School of Music there. During the 1917 revolution the family fled to the North China town of Harbin. Within a short time his father had died and Monia survived by playing in a picture house. Befriended and helped by a local dignitary he was able to continue his studies and became a member of the Shanghai Symphony Orchestra. Not only proficient on piano, he also played most percussion instruments as well as cello, clarinet and trombone.

While at home with the classics he also loved jazz and dance music and with a view to travelling joined a band led by Canadian Jimmy Lequime, that by the mid-twenties were resident at Calcutta's Grand Hotel. A newcomer to the band in Calcutta was banjo playing singer Al Bowly and they struck up an instant friendship that lasted until Bowly's tragic death in a London air raid.

In 1926 the band moved to Singapore and booked into the world-famous Raffles Hotel (named after Sir Stamford Raffles who founded Singapore as a trading post of the British East India Company in 1819), and Monia took over as leader. A year later Bowly left the band and made his way to Britain and in 1933 encouraged his friend to follow. So Monia, who had already become a naturalised British subject, joined Al in London.

His first job was with John Borelli's Band at Oddinino's Restaurant in Regent Street. With recommendations from Bowly, who had already established himself here, he was soon playing and recording with several named bands including Ray Noble, Nat Gonella, Joe Daniels, Jack Hylton, Maurice Winnick and Lew Stone. He wrote a revue 'S.S. Sunshine' and an original film story 'It Happened in Paris'.

With the outbreak of war Monia volunteered for service, but was soon discharged as unfit and replaced Stanley Black in Harry Roy's Band at the Cafe Anglais. Later he became arranger to Billy Ternent's war-time BBC band hiding out in Bangor, North Wales. Monia was also heard on air either leading a small group or his Twentieth Century Serenaders.

After the war he made an extensive tour of service camps in Germany, but in 1948 was back in London having joined Maurice Winnick's Orchestra at Ciro's Club. A year later he was back touring with Harry Roy, alongside Eric Cook on their two pianos.

During the 1950's Monia broadcast as a soloist and with his own trio and freelanced widely, his excellent musical knowledge and talent ensuring plenty of work. He wrote and arranged for film and television productions and was head of light music at publishers Boosey and Hawkes.

By the late seventies he had given up playing and was living with his wife of many years, Betty a former Tiller Girl, in Bexhill on Sea.

Monia recorded extensively with pre-war dance bands and also made a number of solo piano recordings. The following is a list of his post-1940 recordings that I am aware of.

DECCA

F 8484 Nov 44 'Cornish Rhapsody (two parts)'
(piano soloist with Mantovani Orch)
 F 8533 Jun 45 'The Alamein Concerto (two parts)'
(as above)
 F 8551 Aug 45 'South of the border / Song of the fir tree'
(piano with bass and guitar)
 F 8571 Nov 45 *(M.L. Serenaders)* 'Starlight souvenirs'
 / Fascinating rhythm'
 K 1173 May 46 'London Fantasia (two parts)'
(piano soloist with Mantovani Orch)
 F 8642 Jly 46 *(M.L. Serenaders)* 'Canzonetta (two parts)'
 F 8669 Sep 46 'Boogie woogie etude / Stardust' *(piano solo)*
 F 8796 Sep 47 *(M.L. orch)* 'Rhapsody on Blue Skies' (two parts)
 H.M.V.
 C 3929 Nov 49 *(soloist with Melachrino Orch)*
 'Rhapsody in blue (two parts)'
 DECCA
 F 10837 Jan 57 *(M.L. orch)* 'The flirt / Baffi'
 FONTANA
 H 295 Feb 61 *(M.L. orch)* 'Willow waltz / Girl from Corsica'

Kathy LLOYD

Kathy, an Australian girl, only spent just over a year in England, but during that short time fulfilled her ambition by singing with Ted Heath and his Music.

A typist at a Sydney radio station, she won a talent contest that included the chance to broadcast over her own station and this led to part time singing work in cabaret. Turning professional she sang with the bands of Bob Gibson, Craig Crawford, Les Welsh and Percy Winnick.

A long time listener, on record and radio, to the U.K. music scene, she heard in 1954 that Ted Heath was holding nationwide auditions in Britain to find a girl singer to replace Lita Roza. Deciding this could be her big chance she used every penny of her savings on a ticket to London. Entering the Daily Sketch 'Find a Zinger' contest (top prize being the Ted Heath Agency contract) she won the South London area finals, held at Kingston Empire on Sunday 25th April 1954. Although the contest still had to go to a national final, Ted didn't bother to wait and signed 24 year old Kathy straight away. His comments were "she's a good looking girl with a fine voice and a most attractive personality. She's a natural and should go right to the top".

Her introduction with the band was scheduled for a broadcast on Tuesday 4th May, with her first public appearance to be at Bournemouth Winter Gardens the following day. But as things turned out she was "tossed in at the deep end" on a Sunday concert at Edmonton Regal on 2nd May, when Lita Roza became ill.

With all the posters advertising Lita, and most of the 6,000 audience having never heard of Kathy Lloyd, it was a pretty daunting task. But if any of them were disappointed when Ted announced that Lita wouldn't be there, they soon cheered up when Kathy appeared on stage in a low cut gown, full of poise and confidence with a voice to match. From her opening number 'Bewitched' to a rousing finale of 'I want to be evil' she left no doubt that Ted Heath chose only the best. It wasn't long before Decca put her onto disc with her first single 'It worries me' issued later that year.

By this time she was busy with Ted Heath concerts across the country including, during the summer, a month at the Tower Ballroom Blackpool and two weeks at Torquay. Whenever resident in London Kathy shared a Knightsbridge flat with fellow Aussie singer Lorrae Desmond.

In March 1955 she was heading back towards the country she had left only a year ago with Ted Heath's Music off on a tour of Australia and New Zealand. While there Kathy took the opportunity on 9th April to marry American Rex Linton, one time script writer for Joe E Brown and now working at Pagewood Film Studios in Sydney. They had first met six years earlier, but when Rex went to work in the States the romance broke up. Since then he had been trying to get a job back in Australia, but just as he managed it, working on a TV version of 'Long John Silver' starring Robert Newton, Kathy had gone off to England. After a short honeymoon in Queensland, Kathy was back touring and returned with the band to Britain in May.

By August her husband had returned to work in the States and Kathy left Ted so she could join him. By now she had made her fourth single with Decca and although her last in Britain, she was soon back on disc and in April 1956, now living in Beverley Hills, was reported as being the first solo artist to record at the Capitol studios in their new circular tower building in Hollywood.

Kathy continued her career in America before returning to Australia where she was still singing with big bands and making records into the 1980's.

Kathy Lloyd Recordings

DECCA

F 10386 Oct 54 'It worries me / Tomorrow night'
 F 10418 Dec 54 'Teach me tonight / It's a woman's world'
(acc by Roland Shaw Orch)
 F 10464 Feb 55 'Unsuspecting heart / Our future has only just begun' *(acc by Stanley Black Orch)*
 F 10567 Jly 55 *(with Ted Heath Music)* 'Experience unnecessary / This must be wrong'
 CAPITOL

? Apl 56 'Only when you're lonely / You are mine'
(possibly only issued in U.S.)

Josef LOCKE

During the 1950's and 60's Josef Locke, who was born Joseph McLaughlin, at Londonderry Northern Ireland 23rd March 1917, was known as Mr. Blackpool, so popular was he with summer visitors and residents of this Lancashire resort.

The son of a local butcher, he sang as a boy in a church choir. At sixteen, lying about his age, he joined the Irish Guards, serving in the Middle East and rising to the rank of sergeant. Moving from one discipline to another he then became a constable with the Derry Police Force.

Josef, aware of his powerful tenor voice, trained for opera and, known as "The singing policeman", was in great demand at charity concerts. Considering the possibility of a musical career, he was encouraged in that direction by Irish showman Jimmy O'Dea and secured a part in 'Showboat' at Dublin's Gaiety Theatre. He later starred there in 'Madam Butterfly', 'Romeo & Juliet' and many other operettas.

Deciding to extend his horizons Josef came to England in 1944 and was booked by Jack Hylton to appear with the Crazy Gang at London's Victoria Palace. He was soon signed for his first Blackpool season during the summer of 1946 at the Opera House, with George Formby the star. A friendship between the two blossomed and when George toured Australia in 1947 he took Josef along with him.

Back in Blackpool for the 1947 summer season, Josef established himself as one of the resorts favourite performers and from then on there was hardly a year he didn't do a season at the resort. In 1948 he was at The Hippodrome with Jewel and Warriss and The Five Smith Brothers. Josef loved the town so much he bought a house and moved his family there (he later sold it to George Formby).

Not afraid to become involved in comedy he joined northern comic Frank Randle in his 1948 film 'Holidays with Pay' and again the following year in 'Somewhere in Politics'. He played a singing Sergeant Major in the 1949 Jewel and Warriss slapstick movie 'What a Carry On'.

It was in 1946 that Josef began his long list of successful recordings on the Columbia label with a 12 inch disc aimed at the Christmas market. Over the next decade he made more than fifty singles, many of a strong rousing nature well served by the Locke vocal chords. During the late forties alone he sold over a million discs for Columbia. 'Blaze away' that he recorded in 1955 became probably the most requested song on his later stage appearances.

When he wasn't appearing at Blackpool Josef toured widely in variety, all round Britain and abroad, working coast to coast in America and Canada. He also did several pantomime seasons, often playing in 'Aladdin'. The first one being at Liverpool's Shakespeare Theatre with Jimmy Clitheroe in 1947. On radio Josef, with Cavan O'Connor, was a regular vocalist on 'Variety Fanfare', plus guest appearances on many other programmes.

At the height of his success during the early fifties he was earning in excess of £1,500 a week, and was one of the stars chosen to appear on the 1952 Royal Variety Performance at the London Palladium. But a few years later, in 1955, Josef became very upset at not being invited to appear

on a Royal Variety Show held in his adopted home town of Blackpool. So much so, he sold his house and garage business in the town and with his family took off for America, saying he might not come back. But come back he did and delighted his fans with many more seasons at Blackpool, right through until 1970, when he appeared with Al Read and Eric Winstone's Show Band at the Central Pier.

It was a slight disagreement with the tax man that finally persuaded Josef to give up show business and return to his native Ireland. There he bought a farm, a couple of race horses - cheekily naming one Taxman, a pub named the White Horse and settled down to enjoy them, becoming a virtual recluse. In his absence a look-a-like - sound-a-like impostor made quite a good living impersonating Josef Locke

This became the basic plot of the 1992 film 'Hear My Song' that brought Josef back into the public eye and set several newspaper hounds off in search of him. It also prompted the release of many of his recordings on compact disc, no doubt keeping him and the tax man happy. E.M.I. also issued a limited edition micro-groove 78 rpm single with four of Josef's songs on board, quite a find for the 78 collector. Josef himself returned to these shores for the film's premiere, which has actor Ned Beatty playing Jo and Vernon Midgley singing his songs. Thames Television took the opportunity, in March 1992, to feature him on one of their 'This is your life' shows.

Josef, a larger than life character in all respects, died at a nursing home in Co. Kildare on 14th October 1999 and is buried at Dublin. In March 2005 a sculpture celebrating the life of Josef Locke was unveiled in the grounds of Derry's City Hotel.

Josef Locke Recordings COLUMBIA

DX 1437 Oct 46 'Star of Bethlehem / Holy City' (acc by

Eric

Robinson orch)

DB 2322 Aug 47 'Come back to Sorrento / Santa Lucia' (acc by

George Scott-

Wood orch)

DB 2336 Oct 47 'My heart and I / Goodbye' (acc by G S-W)

DB 2351 Nov 47 'Hear my song Violetta / I'll take you home

again Kathleen' (acc by Eric

Robinson orch)

DB 2409 Jun 48 'When you were sweet sixteen / Count your

blessings' (acc by Eric

Robinson orch)

DB 2429 Aug 48 'Dear old Donegal / Rose of Tralee' (acc by

Herbert

Carruthers orch)

DB 2447 Oct 48 'Galway bay (acc by Debroy somers orch) /

Macushla (acc by Eric

Robinson orch)

DB 2467 Dec 48 'The rosary / Ave Maria' (acc by HC orch)

DB 2486 Feb 49 'The old bog road / Hush-a-bye rose of

Killarney' (acc by Herbert

Carruthers orch)

DB 2502 Apl 49 'When you're in love / Strange music'

(acc by

Melachrino orch con by

H.Carruthers)

DB 2514 May 49 'Bless this house (acc by
Melachrino orch) /

Song of songs (acc by *Debroy*

Somers orch)

DB 2541 Jun 49 'While the Angelus was ringing (acc by
Woolf

Phillips orch) / The

soldier`s dream'

DB 2556 Aug 49 'Beneath thy window (acc by
Melachrino orch)

/ Serenata (acc by *Eric*

Robinson orch)

DB 2565 Sep 49 'Lay my head beneath a rose / Will
the angels

play their harps for me' (acc

by *Woolf*

Phillips orch)

DB 2604 Nov 49 'How can you buy Killarney / Shawl
of

Galway grey' (acc by

Geraldo orch)

DB 2633 Dec 49 'Adeste fediles / Silent night holy
night' (acc by

Herbert Carruthers orch

& chorus)

DB 2636 Jan 50 'We all have a song in our hearts /
In the chapel in

San Remo'

DB 2661 Mar 50 'Down in the glen / Within this heart
of mine'

DB 2688 May 50 'Festival of roses / Ireland must
be heaven'

DB 2696 Jun 50 'Story of the sparrows /
Christopher Robin is saying

his prayers'

DB 2701 Jly 50 'The garden where the praties grow /

Eileen O`Grady'

DB 2763 Nov 50 'If I were a blackbird / The teddy
bears picnic'

DB 2784 Jan 51 'When you talk about old Ireland /
If I can help

somebody'

DB 2829 Mar 51 'You are my heart`s delight /
March of the

Grenadiers'

DX 1752 Jun 51 'Take a pair of sparkling eyes /
Nirvana'

(12

inch 78rpm)

DB 2940 Oct 51 'It is no secret / A dream'

DB 2980 Dec 51 'The keys of heaven / I`ll walk beside
you'

DB 3093 Jun 52 'At the end of the day /
Love me little

love me long'

DB 3109 Jly 52 'Charmaine / Tonight beloved'

SCM 5008 Sep 52 'My heart and I / Goodbye'
(45rpm only)

SCM 5009 Sep 52 'Hear my song Violetta / The
soilder`s dream'

(45rpm only)

DB 3182 Nov 52 'Isle of Innisfree / Mother Machree'

DB 3221 Feb 53 'Love`s last word is spoken /
Love me and the

world is mine'

DB 3253 Apl 53 'Wonderful Copenhagen / One little
candle'

DB 3266 May 53 'Soldiers of the Queen /
It`s a grand life

in the army'

DB 3290 Jun 53 'You`ll never forget about Ireland /
We`ll

pray for you'

DB 3320 Jly 53 (with *Reginald Dixon - organ*) 'When

you hear

Big Ben / The queen of

ev`ryone`s heart'

DB 3359 Oct 53 'Tobermory bay / Shades of old
Blarney'

DB 3363 Nov 53 'The Melba waltz /

The daughter of Rose

of Tralee'

DB 3392 Dec 53 'The bard of Armagh /

The rose of

Slievenamon'

DB 3490 Jun 54 'You`re just a flower from an old
bouquet /

A tear a

kiss a smile'

DB 3503 Jly 54 'Cara mia / When it`s moonlight in
Mayo'

DB 3516 Sep 54 'In the chapel in the moonlight / The
drinking

song' (acc by *Norrie*

Paramor orch)

DB 3544 Dec 54 'Santo Natale / Maire my girl'

DB 3596 Apl 55 'People like us / A brown bird
singing'

(acc by *Norrie*

Paramor orch)

DB 3613 Jun 55 'Bonnie Mary of Argyle /

O maiden my

maiden'

DB 3696 Dec 55 'Blaze away / My mission'

SCD 2093 Dec 58 'Holy city / Star of Bethlehem'

SCD 2153 60 'Hear my song Violetta / The
soldiers dream'

DECCA

F 12925 May 69 'How small we are, how little we
know /

St.

Christopher' E.M.I.

78 EM 231

92 'Hear my song Violetta /

Charmaine /

Count your blessings /

Goodbye'

Malcolm LOCKYER

Pianist, arranger, orchestra leader, Malcolm was just as much at home whatever hat he was wearing. Born in London in October 1923 he studied at The Royal Academy of Music and played semi-pro until he joined the R.A.F in 1942.

In 1945 he was recording with Ambrose`s Orchestra and the Buddy Featherstonhaugh Radio Rhythm Club Sextet. Of the latter, Edgar Jackson in his 'Gramophone' review said "He is without doubt a pianist above the average". By March 1947 he had left Ambrose to replace Johnny Douglas as pianist-arranger with the Cyril Stapleton Orchestra, touring with them for about two years before settling down to freelance in London.

Malcolm was a member of the 46 piece Robert Farnon Orchestra on the radio series 'Journey into Melody' and led his own orchestra for many early fifties 'Morning Music' broadcasts. In 1954 his orchestra featured on the popular Saturday evening 'Variety Playhouse' shows and his Octet backed Patti Lewis and Franklyn Boyd on 'Remembered Tunes and Blues'. His Offbeats group provided the musical content for Peter Sellers and Beryl Reid`s radio series 'Curioser and Curioser'.

In 1957 The Malcolm Lockyer Octet were on one of the first issues on the new Envoy label

with their 12 inch album 'Sweet and Hot' (VOY 9136) and the same year Pye Jazz put out an E.P featuring The Malcolm Lockyer Quartet (NJE 1033). Definitely jazz on the mild side. Melody Maker columnist Maurice Burman, a respected drummer and music teacher had previously criticised one of Malcolm's 'Swinging Strings' broadcasts for "trying to deceive the public with his pseudo jazz".

Another string in Malcolm's bow was The Knightsbridge Strings, a studio unit he assembled for Top Rank Records. He also directed The Knightsbridge Brass on the same label and their recording 'Io sono il vento (For you my lover)' was heralded in full page press adverts as "The song success of the 1959 San Remo Music Festival" and became Top Rank's first hit record.

In 1960 Malcolm recorded the sound-track music for an American TV drama 'The Philadelphia Story', the main tune being 'Tracy's theme'. After the screening viewers began phoning in asking if a recording was available, so U.S Columbia issued it under the pseudonym of the Spencer Ross Orchestra. Philips later released it over here and Malcolm also recorded the tune again with his Knightsbridge Brass.

With the demise of Top Rank Records late in 1960 (taken over by E.M.I) Malcolm followed A & R man Dick Rowe over to Decca, where his Knightsbridge Strings now became The Cambridge Strings.

He joined the BBC as conductor-arranger and was with them until his death from cancer in June 1976.

Malcolm Lockyer Orchestra Recordings

POLYGON

P 1097 Feb 54 'Fiddler's boogie / Pizzicato rag'

DECCA (with his *Strict Tempo Music for Dancing*)

F 10304 May 54 'Changing partners / I'm gonna rock,

rock, rock'

F 10305 May 54 'Bimbo / Secret love'

F 10319 May 54 'I get so lonely / Make love to me'

F 10320 May 54 'Friends and neighbours / Swedish rhapsody'

MERCURY

MB3157 Oct 54 'On the waterfront / My heart isn't in it'

MB3184 Jan 55 'Sentimental journey / Athena'

TOP RANK (with *The Knightsbridge Brass / Strings*)

JAR 104 Feb 59 (K.B) 'Io sono il vento / Italian blu'

JAR 170 Aug 59 (K.S) 'Cry / The windows of Paris'

JAR 216 Nov 59 (K.S) 'Wheel of fortune / Cow-cow boogie'

JAR 295 Feb 60 (K.S) 'Love look away / You are beautiful'

JAR 304 Feb 60 (K.S) 'Tracey's theme / Misty'

JAR 314 Feb 60 (K.B) 'Two-way stretch / The glad hand'

JAR 364 May 60 (K.S) 'The Executioner theme / The Sioux theme'

PHILIPS

PB 992 60 (as *Spencer Ross Orch*) 'Tracy's theme /

Thanksgiving Day

parade'

DECCA (with *The Cambridge Strings*)

F 11303 Nov 60 'Love theme from The World of Suzie Wong /

Tunes of

Glory theme'

F 11356 May 61 'The Guns of Navarone theme / The

wedding song' H.M.V.

POP 929 61 'The Pursuers TV theme / Stranger

Than Fiction' COLUMBIA

DB 7552 65 'The Intelligence Men / Brighton Run'

DB 7663 65 'The eccentric Dr.Who / Daleks and Thals'

Eve LOMBARD

A torchy singer, Eve spent many years with Harry Roy's band, joining him just after the war and staying until 1952. She then played cabaret around London clubs and recorded for Woolworth's Embassy label.

Eve Lombard Recordings

PARLOPHONE (with *Harry Roy Band*)

F 2100 Nov 45 'The gipsy'

F 2107 Nov 45 'Under the willow tree'

F 2115 Dec 45 'I'd do it all over again'

F 2121 Dec 45 'On the Atchison, Topeka and the Santa Fe'

F 2136 Feb 46 'Promises'

F 2141 Feb 46 'Kiss me hello (with Harry Roy)'

DECCA (with *Harry Roy Band*)

F 8773 Jun 47 'Guilty'

F 8802 Sep 47 'Daughter, daughter / The re-bob bop'

F 9363 Mar 50 'Open the door polka (with Harry Roy)'

F 9450 Jly 50 'Struttin' in the Strand (with Harry Roy

and Johnny

Green)'

F 9607 Feb 51 'The little old clock (with Johnny Green)'

EMBASSY

WB 193 Jly 56 'Whatever will be, will be / The birds and

the bees' (acc by Johnny

Gregory orch)

WB 222 Feb 57 'St.Therese of the roses / You, me and us'

WB 246 Jly 57 'Dark moon / Four walls'

WB 264 Nov 57 'Alone / Party time'

Laurie LONDON

On 28th August 1957 thirteen year old Lawrence London, a grammar school lad from Stamford Hill, stepped from the obscurity of the crowd at Earls Court Radio Show straight into

stardom. In the BBC demonstration studio at the show Malcolm Mitchell was inviting members of the audience to come up and perform on the celebrity stage. Laurie took up the challenge and sang 'The ballad of Jesse James'. Such was the favourable response from the audience, he was asked to come back each day.

On the 1st September Norman Newall signed him for Parlophone Records and a month later his first recording 'He's got the whole world in his hands' (a traditional gospel song arranged by Geoff Love) was in the shops. Entering the N.M.E chart the first week of November it reached a high point of No.12 during a twelve week stay. Not bad for a first attempt, but there were better things to come. Released in America on the Capitol label in 1958, it registered No.1 on Billboard charts for four weeks and sold well over a million. Laurie was presented with a gold disc on Ed Sullivan's U.S TV show on Sunday 13th April and appeared on Dick Clark's 'American Bandstand' on the 22nd. Numerous offers of work followed and the annual 'Cash Box' magazine poll voted Laurie into 3rd place of "the most promising up and coming vocalist" category (Jimmy Rodgers was 1st and Johnny Mathis 2nd).

For the home audience he was presented with the gold disc again on ITV's 'Cool For Cats' on Wednesday 7th May, appearing on 'Six Five Special', the 'Jack Jackson Show' and Henry Hall's show in the same month.

But like many late fifties pop phenomena this one quickly blew over and a planned tour of the States was later cancelled by the U.S promoter. Parlophone didn't give up quite that easily sticking with him until 1961 issuing over a dozen singles.

Still a schoolboy, he put his holidays to good use appearing in variety and in December 1958 played in pantomime at Sheffield Empire. Appearing with comic Billy Burden in 'Babes in the Wood', Laurie was the 'boy' babe and fellow singer Edna Savage the 'girl' babe.

And that was about it in this country, but over on the other side of the channel things were different. His father, who was managing him, said that even though British booking agents were no longer interested he still got plenty of work on the Continent and even made some records in German that did well on their charts.

Laurie made a bit of a come-back playing northern clubs but never matched his initial success and later found a new career in the fashion business.

Laurie London Recordings

PARLOPHONE (acc by Geoff Love orch)

R 4359 Oct 57 'He's got the whole world in his hands /
 cradle rock'
 R 4388 Jan 58 'Handed down / She sells sea shells'
 R 4408 Feb 58 'The gospel train / Boomerang'
 R 4426 Apl 58 'Casey Jones / I gotta robe'
 R 4450 Jun 58 'Basin Street blues / Joshua'
 R 4474 Sep 58 'Darktown strutters' ball / My mother'
 R 4499 Dec 58 'Up above my head / Three o'clock' (with Rita

Williams Singers acc by Geoff

Love orch)

R 4557 May 59 'Boom-ladda-boom-boom / (duet with Gitte

Haenning)

Pretty-eyed baby'

R 4601 Nov 59 'Old time religion / God's little acre'

R 4635 Feb 60 'Roll on spring / I'm afraid'

R 4662 Jun 60 'Hear them bells / Banjo boy'

R 4747 61 'Today's tear-drops / Darling Sue'

R 4801 61 'Down by the riverside / I'll make her

forget him' C.B.S.

202461 67 'The bells of St. Mary's / Sad songs'

H.M.V.

POP 2008 80 'He's got the whole world in his hands /

The

cradle rock'

The Londonaires

The Londonaires were a comedy vocal-instrumental act formed in 1955 by bassist Teddy Broughton after the break-up of The Malcolm Mitchell Trio, of which he had been a member. Completing the trio were Terry Brown on electric guitar and Ron Martin accordion. Initially a part-time act, Teddy and Terry were with Harry Roy at the Cafe de Paris while Ron freelanced.

On 21st March they appeared on BBC TV 'Show Case' introduced by Dave King and made their first broadcast on 'Star Bill' on 1st May. From 5th July they had a regular spot on Joy Nichols' 'Shout for Joy' radio series. They also frequently aired on shows like 'Variety Playhouse', 'Workers Playtime' and 'Henry Hall's Guest Night'. By the end of the year with bookings picking up, Eddie Harris had replaced Martin on accordion.

On the variety circuit they joined "the man with the golden trumpet" Eddie Calvert on his 'Calvert Cavalcade', spending the 1956 summer season with him 'In The Groove' at Great Yarmouth's Windmill Theatre alongside Don Lang, Gerry Brereton and Sylvia Drew. During 1957, still with Calvert, they toured British service camps in Germany. The group did a lot of voice-overs for TV jingles on the new commercial channel.

The Londonaires supported Marie Benson on several radio and television shows and also made two Philips singles with her which also appeared as an EP.

The Londonaires Recordings

ORIOLE (with Harry Roy Band)

CB 1313 Oct 55 'Permutation rag'

PHILIPS (with Marie Benson)

PB 711 Jly 57 'The juke box is broken / One'

PB 725 Oct 57 'In Hamburg when the nights are long /

Lonesome

Road'

DECCA

F 12379 Apl 66 'Dearest Emma / Bugles a go-go'

Lord Beginner and Lord

Kitchener

Two self-styled 'Calypso Kings' who featured on the early fifties record scene. Calypsos being a topical story in song (of sorts!) many related to current events, usually in sport. Both singers arrived in Britain from Trinidad with the post-war emigration of West Indians to this country in 1948

'Beginner' was Edgbert Moore and is probably best known for composing 'Cricket Lovely Cricket' the calypso anthem of the West Indies cricket team's 1950 triumph at Lords. Moore had previously performed and recorded calypso in New York during the thirties.

'Kitchener', previous a club singer around the Caribbean, was Alwyn Roberts who soon established himself among London's coloured community singing with the Rannie Hart band at the Queens Hotel Brixton. From here he established quite a reputation as a calypso writer and singer all over London and Manchester, generally referred to by the nickname 'Kitch'. Roberts returned to Trinidad, where he continued to nurture the art of calypso, in 1964 and died in 2000 aged 78.

Lord Beginner Recordings

PARLOPHONE

MP 102 50 (with Cyril Blake's Calypso Serenaders)
and the pound'
MP 103 50 (with CBCS) 'I will die a bachelor'
MP 104 Jun 50 (with CBC S) 'The General Election /
Housewives'
MP 112 (with Bertie King alto-sax & Calypso Rhythm
Kings) 'Rum, more rum /
Federation'
MP 119 Jun 53 (with Calypso Serenaders Band)
love, love'
MP 144 55 'Africa / Syncopation'

BRUNSWICK

04720 Jly 51 'Mama me belly ah hurt me / Black market'

MELODISC (most with the Calypso Rhythm Kings)

1035 50 'Mama me belly hurt / Louise'
1131 Nov 50 'Trinidad blues / The Joe Louis calypso'
1133 Aug 50 'Victory Test Match calypso / Sergeant Brown'
1134 Aug 50 'Straight hair girl / Boul've se (Calinda)'
1167 Jun 51 'Gold Coast victory / Family scandal'
1183 Oct 51 'Jamaica hurricane / Pretty woman'
1193 Nov 51 'John Goddard'
1211 Apl 52 'Australia v West Indies / One morning calypso'
1333 55 'Sir Winston Churchill / Calypso rhythm dance'

ESQUIRE

5-033 Aug 51 (with Kenny Graham's Afro Cubists)

'Randolph

Turpin victory / West Indians and

the steel band'
5-044 51 (with Kenny Graham Afro-Cubists)
'1951

Festival of Britain / Fifty women

to one man'
5-091 Oct 53 'England regains the ashes /
Nobody wants

to grow old'
LYRAGON

J 710 May 53 (with The Calypso Kings)
'President Eisenhower / St.

Peter's day'

Lord Kitchener Recordings

PARLOPHONE

MP 102 50 'Nora'
MP 103 50 'Underground train' (with Cyril Blake's Calypso Serenaders)

MELODISC

1159 Apl 51 'Pirates of Paria / Cold in the winter'
1160 Apl 51 'Kitch / Food from the West Indies' (acc by
Vincent Street Six)
1162 Jun 51 'Kitch's cricket calypso / Kitch's bebop calypso'
1163 May 51 'Festival of Britain calypso / London is the place for me'
1172 Jly 51 (with Freddy Grant's Caribbean Rhythm) 'The Denis Compton calypso / No more taxi calypso'
1177 Jly 51 (with FGCR) 'Randolph Turpin calypso /
Saxophone calypso'
1192 Nov 51 (with FGCR) 'Carnival road march /
Jingle
bells calypso'
1208 Jan 52 (with FGCR) 'Africa my home / ?

LYRAGON

J 700 Nov 52 'Sweet Jamaica / Romance on the Queen Mary'
J 703 Feb 53 'Kitch take it easy / Redhead'
J 707 Feb 53 'Coronation calypso / War in the east'
J 716 Sep 53 'The courting cats / Wai-ai-ai' (with the St. Vincent Street Six)
J 717 Sep 53 'Mistress Jacob / Alec Bedser calypso'
J 720 Nov 53 'Carnival in town / Too late Kitch'
J 721 Nov 53 'I wish I were a mango tree / Wife and mother'
J 722 Nov 53 'If you're not white you're black / Drink o' rum'
J 723 Nov 53 'My wife went away with a Yankee /
Ding,
dong bell'
MELODISC

1318 55 (with Calypso Rhythm Kings) 'A man in the

			wardrobe /
Constable Joe'			
1321	55	'MCC versus Australia / Utilda'	
1325	55	'My wife's nighty / Sweet home'	
1326	55	'Kitch in the jungle / My fancy'	
1335	55	'Professor Kitchener / Mamie water'	
1360	Apl 56	'Big toe / Woman's figure'	
1365	Jun 56	'Nikki the little brown bear / Manchester	
football double'			
1370	56	'Loves late / Oil and sunshine'	
1380	56	'Short skirts / 12 o'clock last night'	
1390	57	'Birth of Ghana / Kitch's mambo calypso'	
1400	56	'Rock and roll calypso / Life begins at forty'	
1401	Mar 57	'Kitch's calypso medley / Romeo'	

Lord Rockingham's XI

Formed in 1958 by producer Jack Good for his 'pop' television series 'Oh Boy', the band, which varied between nine and thirteen members, was led by Harry Robinson. Featuring the rasping tenor saxophone of Red Price, it also included electric organist Cherry Wainer and on sax and clarinet Benny Green (who, now in his respectable author and music review days, would, no doubt, prefer to forget it). Presentation was all a bit 'tongue in cheek' as was the name, but it went down well with the targeted viewers. The group featured on the Royal Variety Show at Manchester Palace on 23rd June 1959

Decca put them on disc, with their first release 'Fried onions', a solid rock number, out in May 1958. Although not a chart success in this country, it did register on the US Top 100 and was picked by Billboard magazine as their "spotlight of the week". 'Hoots mon' Lord Rockingham's second record, a Harry Robinson original, with its exaggerated Scottish doggerel was an instant hit spending three weeks at No.1. The follow up, 'Wee Tom', in the same format didn't do as well, only reaching No.16. Their May 1959 recording 'Farewell to Rockingham' proved to be premature, as the band was resurrected for the twist boom of 1962.

When 'Boy Meets Girl' replaced 'Oh Boy' from Saturday 12th September 1959, the reign of Lord Rockingham came to an end. During its life the band had spread its wings beyond the TV studio playing concert appearances, with the last of these reported as being at Brighton Palladium on Sunday 8th November 1959. There was also a 2nd XI, led by pianist Ian Fraser, doing concerts.

Lord Rockingham XI Recordings DECCA

F 11024	May 58	'Fried onions / The squelch'
F 11059	Sep 58	'Hoots mon / Blue train'
F 11104	Jan 59	'Wee Tom / Lord Rockingham, I presume?'
F 11139	May 59	'Ra-ra Rockingham / Farewell to Rockingham'
F 11426	Jan 62	'Rockingham twist / Newcastle twist'
F 13663	Aug 76	'Hoots mon / Blue train' (re-issue)

Joe LOSS

Always willing to change with the musical times, the Joe Loss Band remained 'top of the pops' from the thirties through to the nineties. And it was all due to the enthusiasm and inexhaustible energy of leader Joe Loss.

Born Joshua Alexander Loss in London on 22nd June 1909, he was encouraged as a child to learn violin and on his 13th birthday won a scholarship to Trinity College of Music and later also attended the London College of Music. At 17 and still aiming to become a classical violinist, he took a job playing for silent films at the Coliseum Cinema, Ilford. Good experience but hardly financially rewarding as his costs getting there worked out to more than he earned. But it did lead to a more prestigious appointment at the Rialto Cinema in London's West End and eventually the London Pavilion. Deciding he'd like to be his own boss Joe recruited a few friends (including saxophonist Harry Gold who also went on to better things) to form the Magnetic Dance Band that played a few gigs around his home in the East End. However it was never busy enough to be viable and soon broke up.

Joe then secured a season playing in the Chinese tea room at Blackpool Tower, where he became even more hooked on dance music while watching Bertini's Band at the Tower Ballroom. By the end of the season Joe had given up any classical ambition, and, once back in London, joined Al Lever's Band at Wimbledon Palais.

He also began doing some broadcasts with Oscar Rabin who led the resident band at the Astoria Dance Hall in Charing Cross Road, and it wasn't long before Oscar had asked Joe if he would form a relief band to play opposite him at the Astoria. So in 1930, still only 21 years old, Joe Loss became the West End's youngest bandleader. In 1932 he moved to the Kit Kat Club, a high society haunt in the Haymarket. It was while here that Joe made his first records on the Edison Bell Winner label. After 2½ years, during which time Joe progressed from being the relief unit to become premier band, the club suddenly closed down leaving him, and his musicians, out of work.

But by now the name Loss meant something in the bandleading world and in no time at all he was welcomed back at the Astoria, and this time as the principle unit. Joe remained at the Astoria Ballroom until the early years of the war, during which time he also became one of the most popular bands on radio. In 1935 a young Vera Lynn had a brief spell with the band and recorded with them on Octacros.

During the early years Joe's signature tune was 'Make believe ballroom', he chose it because he thought radio listeners could imagine themselves being in the ballroom with him. That was until 1940, when on a shortwave broadcast he heard Glenn Miller's band playing 'In the mood' and introduced it to dancers at the Astoria. The favourable response led him to adopt it as his theme from then on.

After leaving the Astoria Joe spent the rest of the war touring variety theatres and concert halls across the country. He also worked for ENSA playing for servicemen at home and abroad, his band being one of the first to visit Europe after liberation in 1944.

When hostilities were over Joe continued to tour, playing variety theatres and ballrooms, including a summer season at the Villa Marina on the Isle of Man, something that was to become an annual event throughout the fifties.

In 1949 Joe brought Eamonn Andrews over from Ireland, where he was already well known on Radio Eireann, to compere the band's stage shows. Eamonn also introduced a double or nothing general knowledge quiz game, something he had featured in Ireland.

Another important feature of the Joe Loss band were its vocalists. Pre-war they had included Betty Dale, Monte Rey and Chick Henderson who was tragically killed in 1944 by a flying bomb attack on Portsmouth, where he was a naval Sub Lieutenant. During the war years Joe had the services of Bette Roberts, Paula Green, Sam Browne and Harry Kaye. In 1946 the vocalists were Elizabeth Batey, Don Rivers and Howard Jones. Howard and Elizabeth were still there in 1950, having been joined by Irene Miller and Tony Ventro.

In 1951 Joe once again imported Irish talent when he brought over, at short notice, Rose Brennan to replace Elizabeth Batey who had broken her jaw in a fall at home. Rose became one of Joe's most loyal singers remaining with him through till the mid-sixties. Elizabeth returned for a while after her accident but by 1954 the vocal line up was Rose with Howard Jones (another long time Loss member) and Tony Ventro. The following year Tony left for health reasons (Tony had several spells off work with throat problems, during which time Joe re-called one of his ex-vocalists, Pat McCormack, back from his pig farm in Ireland), replaced by trumpet playing vocalist Ross McManus, and not long afterwards Howard Jones teamed up with one of the bands trumpet players Reg Arnold, and both left to play in variety. Larry Gretton came on board to re-complete the vocal trio and all three were still there a decade later.

As the 1950's dawned the annual work pattern of the Joe Loss Band was looking very familiar, variety tours plus concert appearances, dance hall bookings including the regular summer on the Isle of Man, that was usually followed by a month at Blackpool's Empress Ballroom. Then every winter a month at Green's Playhouse in Glasgow, the festive season home of the Loss band since 1939. Also regularly on radio they alternated with Billy Cotton on the Sunday morning spot that Billy eventually made his very own. On radio Joe often used the Peter Knight 'Knigh timers' vocal group.

One of the reasons that Joe remained so popular so long was his attention to detail, knowing what the public wanted and delivering just that. He always introduced new dance styles as they appeared and generally kept ahead of the music scene, while never trying to be too clever. Year after year he won the Carl Alan Award for Best Modern Dance Band. When appearing at variety theatres he gave the audience variety, as in 1951 when his bandshow included a new comic, Spike Milligan, and during 1952 he featured Benny Hill. When touring Scotland he brought in a Scottish folk singer, often during the early fifties using a young Musselburgh girl, Betty Breslin.

In August 1957, during one of their regular summer seasons, the band took part in a slice of television history being on the first "live" transmission from the Isle of Man when they appeared on ITV's 'Holiday Town Saturday Night'. The same year ITV screened a seven week series of 'The Joe Loss Show', and over many years during the late fifties the band supplied the musical backing on the regular ITV "discovery" series 'Bid For Fame'. Throughout the summer of 1959 the band appeared from a different resort each week on ITV's 'Holiday Town Parade'. They were also to be seen in the Bernard Bresslaw film 'Ugly Duckling', in a ballroom scene shot at the Streatham Locarno.

By 1959 they had given up their regular holiday on the Isle of Man and during the summer were appearing at Bournemouth on Tuesdays, Bridlington on Wednesdays and Morecambe on Thursdays leaving the weekends free for TV work that also included 'Top Numbers' and 'Let's Go'. The 26th December 1959 issue of 'Melody Maker' ran a two page spread commemorating Joe's thirty, very successful, years in the business.

In December 1959 Joe signed a £250,000 five year contract with The Mecca Organisation to replace Lou Preager at Hammersmith Palais (his first permanent dancehall residency since the thirties), opening there on Christmas Eve. That five years turned out to be more than ten.

In November 1963 the band appeared on The Royal Variety Performance at the Prince of Wales Theatre with singers Rose Brennan, Larry Gretton and Ross McManus.

From 1974 Joe led the band on board the Cunard cruise liner QEII, his vocalists now being Rosa Loveband, Todd Miller and Larry Gretton. This was another contract that ran for over ten years. In 1978 he received the OBE in the Queen's Birthday honours list and in 1984 was presented with the Royal Victorian Order.

In 1989 Joe retired from bandleading, not surprising as he was almost eighty, but the band continued under the leadership of Todd Miller, singer with the band since 1972. Joe died of kidney failure on 6th June 1990 survived by his wife Mildred, son David and daughter Jennifer.

As previously mentioned Joe began recording with his Kit Kat Band in 1933 and continued to regularly visit the recording studio throughout his entire career. Covering a fair cross section of the hits of the day most were complimented by a vocal chorus, but from 1937 he did begin issuing non-vocal strict tempo discs under the general heading 'Dancing Time for Dancers', no doubt completing with those of Victor Silvester that were rising in popularity, and renewed the series during the fifties. By the end of 1945 Joe and his band had put just about 700 tunes on to disc, and was by no means through yet. None of the Joe Loss Band recordings made it on to the Top Ten, although several of his novelty numbers proved to be very popular, notably 'Wheels cha cha', 'Must be Madison' and 'March of the Mods'.

Joe Loss Orchestra Recordings

Below we take up the listing from May 1940 when Joe moved
from the Regal Zonophone label over to H.M.V.

vocalists where known are		(both v. CG)	
LC = Loss Chords - CH = Chick Henderson - HD = Hughie Diamond		BD 5623 Nov 40	'Six lessons from madam La Zonga / Halfway down the street
PG = Paula Greene - BA = Bob Arden - SB = Sam Browne		(both v. PG)	
BR = Bette Roberts - HK = Harry Kaye - PM = Pat McCormack		BD 5624 Nov 40	'Irving Berlin Waltz Medley : Always / All alone
E B = Elizabeth Batey - H J = Howard Jones - D R = Don Rivers			/ What'll I do // Tango Medley : Rosita /
R B = Rose Brennan		Jealousy / Julian'	
H.M.V.		BD 5628 Nov 40	'I'm nobody's baby (v. PG) / Love is all (v. Jack Cooper)'
BD 5578 May 40	'When the rose of Tralee met Danny Boy (v. LC)	BD 5629 Dec 40	'Angry (v. JC) / Whose little what's-it are
	/ Walkin' thro' Mocking Bird Lane (v. CH)'	you (v. PG)	
BD 5579 May 40	'Oh Mamma Mia (v. HD) / In an old Dutch garden (v. CH)'	BD 5630 Dec 40	'Jerome Kern Medley : The way you look tonight / Smoke gets in your eyes / Ole man river // Rumba Medley : Mama Inez / La cucaracha'
BD 5580 May 40	'No souvenirs / Indian summer'	BD 5631 Dec 40	'Honeysuckle rose / Runnin' wild'
BD 5581 May 40	'I forgot the little things / I wanna wrap you up'	C 3195 Dec 40	'Invitation To The Dance : Let's dance at the make-believe ballroom / On the sunny side of the street / In the mood / Babette / The peanut vendor / La cumparsita / Blue Danube // John Peel / Colonel Bogey / Veleta / John Brown's body / Lambeth Walk / Booms-a-daisy / Post horn galop'
BD 5588 Jun 40	'Let the curtain come down / You made me care (both v. CH)'	BD 5637 Dec 40	'All the things you are / Maybe (both v. PG)'
BD 5589 Jun 40	'The woodpecker song / If I should fall in love again (both v. CH)'	BD 5638 Jan 41	At The Empire (recorded at the Empire Theatre Edinburgh 19th Nov. 1940) : 'Let's dance at the make-believe ballroom / In the mood / Punchinello // At the woodchopper's ball / A nightingale sang in Berkeley Square / Post horn galop (v. PG & Billy Burton)'
BD 5590 Jun 40	'When June comes along / Rainbow Valley'	BD 5639 Jan 41	'At The Empire (continued) : Ain't she sweet / Beer barrel polka / In the Quartermaster's stores / The music goes round (v. the audience) // Annie Laurie / The donkey serenade'
BD 5591 Jun 40	'When night is through / This can't be love'	BD 5640 Jan 41	'Let the band play / The spitfire song (both v. SB)'
BD 5597 Jly 40	'The singing hills (v. CH) / I've got my eyes on you (v. PG)'	BD 5641 Jan 41	'Goodnight again / Pretty little petticoat (both v. SB)'
BD 5598 Jly 40	In a little rocky valley (v. CH) / A little King without a crown (v. PG)'		
BD 5599 Jly 40	'The navy's here / The grandest song of all (both v. CH)'		
BD 5600 Jly 40	'When our dreams grow old / On the isle of May'		
BD 5603 Aug 40	'No mamma no (v. PG) / Sweet little sweetheart (v. CH)'		
BD 5604 Aug 40	'When I dream of home / Moonlight and mimosa (both v. CH)'		
BD 5605 Aug 40	'El pescador / Hear my song Violetta'		
BD 5608 Jly 40	'A nightingale sang in Berkeley Square (v. PG) / Tiggerty boo (v. BA)'		
BD 5609 Sep 40	'By the wishing well (v. BA) / I can't love you anymore (v. PG)'		
BD 5610 Sep 40	'I hear bluebirds / I'll be waiting for you'		
BD 5613 Oct 40	'Speak easy / Trip the light fantastic'		
BD 5614 Oct 40	'I'll never smile again / Remember September (both v. SB)'		
BD 5615 Sep 40	'We'll go smiling along / Love stay in my heart (both v. SB)'		
BD 5616 Oct 40	'Blues upstairs and downstairs / Honky-tonk train blues'		
BD 5621 Nov 40	'Mem'ry of a rose / Memories live longer than dreams (both v. Cyril Grantham)'		
BD 5622 Nov 40	'Thrill of a new romance / The breeze and I		
		Medley : goodbye / place'	come another day // Quick-step When the blackbird says All over the

BD 5649 Feb 41	'Looking for yesterday (<i>v. BR</i>) / Now I lay me down to dream (<i>v. PG</i>)'	I'll be (<i>both v. SB</i>)'	with you in apple blossom time
BD 5653 Mar 41	'Southern fried / Missouri scrambler'	BD 5696 Sep 41	'Pretty little busybody / The things I love'
BD 5657 Mar 41	'Oh buddy I'm in love (<i>v. BR</i>) / When your train has gone (<i>v. PG</i>)'	BD 5699 Oct 41	'Mister Brown from London town / Dear old lady London town
BD 5658 Mar 41	'Every time I look at you (<i>v. PG</i>) / Waltzing in the clouds (<i>v. BR</i>)'	(<i>both v. CH</i>)'	
BD 5659 Mar 41	'Moon for sale / Our love affair'	BD 5700 Oct 41	"V" stands for victory (<i>v. Margaret Eaves</i>)
BD 5660 Apl 41	'The best things in life are free (<i>v. BA</i>) / (<i>v. chorus</i>)'		&
BD 5661 Apl 41	'Down ev'ry street / The first lullaby (<i>both v. BA</i>)'	BD 5701 Oct 41	'Dolores / Violin (<i>both v. CH</i>)'
BD 5662 Apl 41	'You say the sweetest things baby (<i>v. BA & BR</i>) / Peddler (<i>v. BR</i>)'	BD 5705 Oct 41	'In the mood / Oasis'
BD 5663 Apl 41	'Five o'clock whistle / Scrub me mama with a boogie beat (<i>both v. BR</i>)'	BD 5706 Nov 41	'Sand in my shoes / Ridin' home on the buggy
BD 5666 May 41	'The King is still in London (<i>v. BA</i>) / The last time I saw Paris (<i>v. PG</i>)'	(<i>both v. CH</i>)'	
BD 5667 May 41	'The London I love / Goodnight and God bless you (<i>both v. SB</i>)'	BD 5707 Nov 41	'Daddy (<i>v. BR</i>) / Cornsilk (<i>v. CH</i>)'
BD 5668 May 41	'Frenesi / Let's have another one (<i>both v. SB</i>)'	BD 5708 Nov 41	'Marie Elena / Starlight serenade (<i>both v. CH</i>)'
BD 5669 May 41	'It's always you (<i>v. BA</i>) / One look at you (<i>v. PG</i>)'	BD 5713 Dec 41	'My sister and I (<i>v. BR</i>) Yours (<i>v. Don Rivers</i>)'
BD 5672 May 41	'When that man is dead and gone (<i>v. BR</i>) / Rumple-Stilts-Kin (<i>v. PG</i>)'	BD 5714 Dec 41	'I don't want to set the world on fire (<i>v. Alan Kane</i>) / Don't cry, cherie (<i>v. Yvette Darnac</i>)'
BD 5674 Jun 41	'How did he look (<i>v. BR</i>) / There I go (<i>v. BA</i>)'	BD 5715 Dec 41	'Shepherd serenade / Home sweet home again
BD 5675 Jun 41	'A little steeple pointing to a star (<i>v. Irene Johnson</i>) / Does she love me (<i>v. BA</i>)'	(<i>both v. AK</i>)'	
BD 5676 Jun 41	'Over the hill / Olde Englishe memories'	BD 5723 Jan 42	'St. Mary's in the twilight (<i>v. Pat McCormac</i>) / Some sunny
BD 5677 Jun 41	I've got sixpence (<i>v. LC</i>) / Heart to heart (<i>v. BR</i>)'	day (<i>v. CH</i>)'	
BD 5681 Jly 41	'Amapola / For all that I care (<i>both v. Monte Rey</i>)'	BD 5724 Jan 42	'You're in my arms / Ma-Ma-Maria
BD 5682 Jly 41	'Let there be love (<i>v. BA & BR</i>) / Number ten Lullaby Lane (<i>v. BA</i>)'	(<i>both v. CH</i>)'	
BD 5685 Aug 41	'Beneath the lights of home (<i>v. BR</i>) / There goes that song again (<i>v. SB</i>)'	BD 5725 Jan 42	'Rancho pillow / There's a land of begin again
BD 5686 Aug 41	'Hey little hen (<i>v. IJ & LC</i>) / I'll think of you (<i>v. SB</i>)'	(<i>both v. CH</i>)'	
BD 5687 Aug 41	'Down Forget-me-not Lane / I hear a rhapsody (<i>both v. SB</i>)'	BD 5728 Feb 42	'Chattanooga choo-choo / Stage coach'
BD 5691 Sep 41	"V" (The Victory song) (<i>v. George Baker</i>) / The Spifire song'	BD 5729 Feb 42	'My paradise / That lovely weekend (<i>both v. CH</i>)'
BD 5694 Sep 41	'Just a little cottage / Russian rose (<i>both v. SB</i>)'	BD 5734 Mar 42	'When I see an elephant fly / Baby mine (<i>both v. CH</i>)'
BD 5695 Sep 41	'You don't have to tell me, I know / Russian lullaby'	BD 5735 Mar 42	'Concerto for two / What more can I say?
		(<i>both v. CH</i>)'	
		BD 5740 Apl 42	'Jim / The Mayflower (<i>both v. HK</i>)'
		BD 5741 Apl 42	'Greetings from you / The shrine of St. Cecilia (<i>both v. HK</i>)'
		BD 5742 Apl 42	'Who'll buy a rose from Margareeta (<i>v. Don Rivers</i>) / I don't want to walk without you (<i>v. HK</i>)'
		BD 5744 May 42	'Playtime (The Maestro's Choice): The sailor with the navy blue eyes / When I love, I love / Ma, I miss your apple pie //
		Tomorrow's law /	sunrise / The whistler's mother-in-
		Russian lullaby'	
		BD 5746 Jun 42	'Deep in the heart of Texas (<i>v. HK & LC</i>) /

<i>McCormack'</i> Bd 5747 Jun 42	How green was my valley (v. <i>Pat</i> 'Anniversary waltz / Someone`s rocking	<i>Maureen'</i> BD 5801 May 43	'Hit the road to dreamland (v. <i>HK</i>) / Why don`t you fall in love with
<i>(both v. HK)</i> BD 5748 Jly 42	my dreamboat 'Moonlight cocktail (v. <i>HK</i>) / You	<i>(v. EB)</i> BD 5802 Jun 43	'The Smiths and the Jones / All our tomorrows
again (v. <i>BR</i>) BD 5750 Jun 42	'Don`t sit under the apple tree (v. <i>BR</i>) / Where	<i>(both v. HK)</i> BD 5806 Jly 43	'Out of this world (v. <i>HK</i>) / The lady believe in
together (v. <i>HK</i>) BD 5752 Aug 42	the bluebells and the heather grow 'One dozen roses / I threw a kiss in the ocean	love (v. <i>EB</i>) BD 5807 Jly 43	'Why say goodnight / I`ve heard that song before
<i>(both</i> v. <i>HK</i>) BD 5753 Jly 42	<i>(both</i> 'Bounce me brother with a solid four /	<i>(both v. HK)</i> BD 5809 Aug 43	'I`m thinking tonight of my blue eyes Silver wings in the
shoe shuffle' BD 5754 Aug 42	Soft 'One more kiss (v. <i>Maureen</i>) / Somebody	moonlight (v. <i>EB</i>) BD 5810 Aug 43	'Romanesca / My shadow misses your shadow'
(v. <i>HK</i>) BD 5771 Sep 42	else is taking my place 'Three little sisters / The Pennsylvania polka	BD 5813 Sep 43	'A fool with a dream / Don`t get around
v. <i>HK</i>) BD 5772 Sep 42	<i>(both</i> 'The love nest / There`s a cowboy ridin`	<i>(both v. HK)</i> BD 5814 Sep 43	'Better not roll those blue eyes / You`ll
<i>(both v. HK)</i> BD 5773 Oct 42	thru` the sky 'Where the waters are blue (v. <i>Maureen</i>) /	never know' BD 5815 Oct 43	'In my arms (v. <i>Bill Macfarlane</i>) / If it`s only a
(v. <i>HK</i>) BD 5774 Oct 42	Where in the world 'Hazy lazy lane (v. <i>BR</i>) / I`ll be home Mary	dream (v. <i>HK</i>) BD 5816 Oct 43	'Never say goodbye / You rhyme with everything
(v. <i>HK</i>) BD 5777 Nov 42	<i>(both v. HK)</i> 'Fur trappers ball / Sioux Sue'	that`s beautiful' BD 5823 Dec 43	'Now more than ever / You`re lovely to hold
BD 5778 Nov 42	'White Christmas / You walk by (both v. <i>HK</i>) BD 5781 Nov 42	<i>(both v. HK)</i> BD 5824 Dec 43	'I wonder why (v. <i>HK</i>) / Put your arms around me
BD 5782 Nov 42	'Only you (v. <i>Zelda Barrie</i>) / It cost so little	honey (v. <i>EB</i>) BD 5826 Jan 44	'Number something Far-a-way Lane / Serenade to a dream
<i>(both v. HK)</i> BD 5786 Jan 43	'Who but you / That autumn in old London town	<i>(both v. HK)</i> BD 5830 Feb 44	'Fan it / In Pinetop`s footsteps'
<i>(both v. HK)</i> BD 5788 Feb 43	'Praise the Lord and pass the ammunition /	BD 5831 Feb 44	'Can`t you see the silver lining / Santa Barbara
<i>(both v. HK)</i> BD 5792 Mar 43	We`ll smile again 'My devotion (v. <i>HK</i>) / Love alone (v.	<i>(both v. HK)</i> BD 5835 Mar 44	'Paper doll / Kiss me (both v. <i>HK</i>) BD 5836 Mar 44
<i>Maureen'</i> BD 5792 Mar 43	<i>Maureen'</i> 'Yankee doodle boy / Mary`s a grand old name	<i>& chorus)</i> BD 5837 Apl 44	'Cow cow boogie (v. <i>EB</i>) / Victory polka (v. <i>HK</i>
<i>(both v. HK)</i> BD 5793 Mar 43	'As time goes by / Ev`ry night about this time	<i>Ruth Howard)</i> BD 5838 Apl 44	'Is my baby blue tonight (v. <i>HK</i>) / No other love (v.
<i>(both v. HK)</i> BD 5794 Apl 43	'Darling (v. <i>HK</i>) / Yeah man (v. <i>EB</i>) BD 5795 Apl 43	wabash (v. <i>HK</i>) BD 5843 May 44	'Don`t ask me why (v. <i>PM</i>) / Thinkin` about the
<i>(both v. HK)</i> BD 5799 May 43	'Where`s my love / There`s a harbour of dreamboats	<i>(v. Bill</i> <i>Macfarlane)</i> BD 5844 May 44	'Mairzy doats and dozy doats (v. <i>EB</i>) / We don`t know where we`re going
<i>(both v. HK)</i> BD 5800 May 43	'I`m gonna get lit up (v. <i>EB</i>) / Really and truly (v.	<i>(both v. EB)</i> BD 5845 Jun 44	'On the bridge of Avignon / Shoo shoo baby
		BD 5846 Jun 44	'I`ll walk alone (v. <i>HK</i>) / Jenny (v. <i>EB</i>)
		<i>(both v. HK)</i> BD 5849 Jly 44	'I couldn`t sleep a wink last night / I heard you cried last night
			'An hour never passes (v. <i>HK</i>) / The quack
			quack song (v. <i>Bill</i>

<i>Macfarlane'</i> BD 5852 Aug 44	'In times like these (<i>v. HK</i>) / Nobody else but you (<i>v. EB</i>)	said it again (<i>both v. HJ</i>) BD 5901 Oct 45	'Colleen (<i>v. PM</i>) / Let him go let him tarry
BD 5855 Sep 44	'If you ever go to Ireland (<i>v. PM</i>) / I`ll be seeing you (<i>v. HK</i>)	(<i>v. EB</i>) BD 5905 Oct 45	'I could never tell (<i>v. HK</i>) / Let the rest of
BD 5856 Sep 44	'Going my way (<i>v. HK</i>) / It`s love, love, love (<i>v. EB</i>)		the world go
BD 5859 Oct 44	'San Fernando valley (<i>v. HK</i>) / Swinging on a star (<i>v. EB</i>)	by (<i>v. PM</i>) BD 5906 Nov 45	'I`m in love with two sweethearts (<i>v. PM</i>) / No need for
BD 5860 Oct 44	'The first few days / I`m in love with someone (<i>both v. HK</i>)	words (<i>v. HJ</i>) BD 5910 Dec 45	'Carolina (<i>v. EB & LC</i>) / I`ll be your
BD 5861 Nov 44	'Canteen bounce / Shine on victory moon (<i>v. HK</i>)	sweetheart (<i>v. PM</i>) BD 5911 Dec 45	'My heart is dancing with you (<i>v. PM</i>) / My old Hawaiian
BD 5862 Nov 44	'Too-ra-loo-ra-loo-ral, that`s an Irish lullaby (<i>v. PM</i>) / Till stars forget to	home (<i>v. HJ</i>) BD 1119 Jan 46	'Santa Lucia / Silent night, holy night (<i>both v. PM</i>)
BD 5865 Dec 44	'The echo of a serenade (<i>v. PM</i>) / Time waits for no one (<i>v. HK</i>)	BD 5914 Feb 46	'Gotta be this or that (<i>v. E B</i>) / Skyliner'
BD 5868 Jan 45	'It had to be you (<i>v. EB</i>) / Tunisian trail'	BD 5915 Feb 46	'No can do / Soon it will be Sunday'
BD 5872 Feb 45	'I`m making believe / Just a little fond affection (<i>both v. EB</i>)	BD 5922 Mar 46	Before you break my heart / Chickery
BD 5873 Feb 45	'Little star (<i>v. HK</i>) / A kiss in the night (<i>v. PM</i>)	chick (<i>v. HJ</i>) BD 5923 Apl 46	'I dream of you / I`ll buy that dream (<i>bo</i>)
BD 5874 Mar 45	'My beautiful Sarie Marais / Together (<i>both v. HK</i>)	<i>th v. HJ</i>) BD 5926 Apl 46	'Along the Navajo Trail / Let by-gones be by-gones
BD 5875 Apl 45	'Barrel house boogie / My guy`s come back'	(<i>both v. HJ</i>) BD 5930 May 46	'Good, good, good (<i>v. E B & HJ</i>) / Oh! what it seemed to
BD 5880 Apl 45	'Come with me my honey (<i>v. EB</i>) / Rosanna (<i>v. PM</i>)	be (<i>v. HJ</i>) BD 5931 Jun 46	'Into each life some rain must fall / Seems like old times
BD 5881 May 45	'American patrol / A little on the lonely side (<i>v. HK</i>)	(<i>both v. HJ</i>) BD 5932 Jun 46	'Opus No.1 / Washington whirligig'
BD 5882 May 45	'More and more / Sweet dreams sweetheart (<i>both v. HK</i>)	BD 5934 Jly 46	'Laughing on the outside / You can be sure of me
BD 5885 Jun 45	'Don`t fence me in / Lonesome waltz (<i>both v. HK</i>)	(<i>both v. HJ</i>) BD 5936 Aug 46	'It couldn`t be true or could it (<i>v. E B</i>) / Save a piece of wedding cake for
BD 5888 Jun 45	'My dreams are getting better all the time (<i>v. EB</i>) / Waiting in sweetheart valley (<i>v. HK</i>)	me (<i>v. HJ</i>) BD 5949 Nov 46	'Some day you`ll want me to want you (<i>v. HJ</i>) / One night in
BD 5890 Jly 45	'Sweetheart of all my dreams (<i>v. EB</i>) / Candy (<i>v. HK</i>)	Old Seville' BD 5950 Nov 46	'I don`t know enough about you / If I`m
BD 5891 Jly 45	'I`m beginning to see the light (<i>v. EB</i>) / You moved right	lucky (<i>v. HJ</i>) BD 5953 Dec 46	'Sweetheart, we`ll never grow old (<i>v. HJ</i>) / It`s all over
BD 5895 Aug 45	'A friend of yours / Just a prayer away (<i>both v. HK</i>)	now (<i>v. E B</i>) BD 5954 Dec 46	'Three beautiful words of love / The old lamplighter
BD 5896 Sep 45	'I don`t care if I never dream again / I wish I knew (<i>both v. HK</i>)	(<i>both v. HJ</i>) BD 5957 Jan 47	'Moonlight serenade / Temptation (<i>v. HJ</i>) BD 5958 Jan 47
BD 5900 Nov 45	'I`ll always be with you / There I`ve said it again (<i>both v. HJ</i>) BD 5901 Oct 45	'Ole buttermilk sky (<i>v. HJ</i>) / Anniversary song (<i>v. D R</i>) BD 5964 Feb 47	'Come back to Sorrento (<i>v. D R</i>) / Accordion (<i>v. HJ</i>) BD 5965 Feb 47
		'Dream again (<i>v. HJ</i>) / Without a penny in your pocket (<i>v. E B</i>) BD 5971 May 47	'The stars will remember (<i>v. HJ</i>) / Sleep my baby,

sleep (v. <i>DR</i>) BD 5972 May 47	'May I call you sweetheart? (v. <i>HJ</i>) / Don't fall in	(both v. <i>HJ</i>) BD 6022 Oct 48	'You call everybody darling / No orchids for my lady
love (v. <i>EB</i>) BD 5974 Jun 47	'People will say we're in love (v. <i>HJ</i>) / Oh, what a beautiful	(both v. <i>HJ</i>) BD 6025 Oct 48	'Love somebody (v. <i>EB & HJ</i>) / Souvenir de
morning (v. <i>DR</i>) BD 5975 Jun 47	'They say it's wonderful (v. <i>HJ</i>) / A gal in	Paris (v. <i>HJ</i>) BD 1220 Nov 48	'Galway Bay / Ellan vannin (both v. <i>The Lhon</i>
calico (v. <i>EB</i>) BD 5977 Jly 47	'The little old mill (v. <i>EB</i>) / Heartac	<i>D'Hoo - Singing</i> <i>Blackbirds - Choir</i> BD 6027 Dec 48	'Anything I dream is possible / The cuckoo waltz
hes (v. <i>HJ</i>) BD 5978 Jly 47	'Among my souvenirs (v. <i>HJ</i>) / Tell me	(both v. <i>HJ</i>) BD 6028 Dec 48	'Jolly old man in the bright red suit / Worry, worry, worry
Marianne (v. <i>DR</i>) BD 5981 Aug 47	'I got the sun in the morning / Dear old Donegal	(both v. <i>EB</i>) BD 6029 Jan 49	'Bel ami / Let's be sweethearts over again
(both v. <i>EB</i>) BD 5983 Sep 47	'To a wild rose / Escapada'		(both v.
BD 5987 Nov 47	'Chi-baba chi-baba / Peg o' my heart (b	<i>HJ & L C</i>) BD 6030 Jan 49	'Say something sweet to your sweetheart /
oth v. <i>HJ</i>) BD 5988 Nov 47	'I wonder who's kissing her now / My first love, my last love		Cuanto le gusta (both v.
(both v. <i>HJ</i>) BD 5990 Dec 47	'South America take it away (v. <i>EB</i>) / That's my	<i>EB & L C</i>) BD 6032 Feb 49	'Maybe you'll be there / Bluebird of happiness
desire (v. <i>HJ</i>) BD 5991 Dec 47	'Anything you can do (v. <i>EB & HJ</i>) / Giuseppe's	(both v. <i>HJ & L C</i>) BD 6033 Feb 49	'I never knew an angle told lies (v. <i>HJ</i> & <i>L C</i>) /
band (v. <i>EB</i>) BD 1192 Jan 48	'Maria Mari / Ay, ay, ay (both v. <i>DR</i>)'		For you (v. <i>E</i>
BD 5994 Jan 48	'Turn over a new leaf / And Mimi	<i>B & L C</i>) BD 6036 Mar 49	'Far away places / Helene (both v. <i>H</i> <i>J</i>)'
(both v. <i>HJ</i>) BD 5997 Feb 48	'A tree in the meadow / Flower seller (bo	BD 6037 Mar 49	'A little bird told me (v. <i>EB</i>) / The crystal
th v. <i>HJ</i>) BD 5998 Feb 48	'Enlloro (voo doo moon) (<i>piano Bill</i> <i>McGuffie</i>)	gazer (v. <i>HJ</i>) BD 6041 Apl 49	'Beautiful eyes (v. <i>EB</i>) / A rosewood
	/	spinet (v. <i>HJ</i>) BD 6042 Apl 49	'I love you so much it hurts (v. <i>HJ</i>) / Put 'em in a
Misirlou (v. <i>HJ</i>) BD 6002 Mar 48	'Ain't nobody here but us chickens (v. <i>EB</i>) /	box (v. <i>EB</i>) BD 6043 May 49	'Powder your face with sunshine (v. <i>H</i> <i>J</i>) /
Marie (v. <i>HJ</i>) BD 6003 Mar 48	'When it's evening (v. <i>HJ</i>) / Mother's		Lavender
lullaby (v. <i>DR</i>) BD 6004 Apl 48	'Reflections on the water / My girl's an Irish girl	blue (v. <i>EB</i>) BD 6044 May 49	'Till all our dreams come true (v. <i>HJ &</i> <i>David</i>
(both v. <i>HJ</i>) BD 6005 Apl 48	'Laughing samba (v. <i>EB</i>) / Glen Echo (v. <i>HJ</i>)		<i>Griffiths</i>) / Clopin
BD 6007 May 48	'When you were sweet sixteen (v. <i>HJ</i>) /	clopant (v. <i>HJ</i>) BD 6045 Jun 49	'Russian rag / Hamtrank'
		BD 6046 Jun 49	'I'm not going home (v. <i>EB</i>) / The windmill song (v.
Civilization (v. <i>EB</i>) BD 6008 Jun 48	'Laroo, laroo, lilli bolero / Teresa	<i>Irene Miller</i>) BD 6047 Jly 49	'The wedding of Lili Marlene (v. <i>HJ</i>) / Behind the clouds (v. <i>Irene Miller</i> ,
(both v. <i>HJ</i>) BD 6012 Jly 48	'Down by the old mill stream (v. <i>HJ</i>) / Nature	<i>EB & HJ</i>) BD 6048 Jly 49	'Doo wacka do (v. <i>EB</i>) / I do I do I do (v.
boy (v. <i>EB</i>) BD 6013 Jly 48	'Lonesome Lane (v. <i>HJ</i>) / Be mine (v. <i>DR</i>)	<i>HJ & EB</i>) BD 6051 Sep 49	'Candy kisses (v. <i>Irene Miller</i>) / My golden
BD 6014 Aug 48	'Baby face (v. <i>EB</i>) / The Silver wedding	baby (v. <i>HJ</i>) BD 6052 Sep 49	'Merry-go-round (v. Tony Ventro) / Opportuni
waltz (v. <i>HJ</i>) BD 6015 Aug 48	'October twilight / Time may change (b	ty (v. <i>EB</i>) BD 6054 Nov 49	'The wedding samba / J'Attendai'
oth v. <i>HJ</i>) BD 6017 Sep 48	'Dance, ballerina, dance (v. <i>HJ</i>) / Manan	BD 6055 Nov 49	'You're breaking my heart / La Cumparsita'
a (v. <i>EB</i>) BD 6018 Sep 48	'When you're in love (v. <i>HJ & DR</i>) / Sa	BD 6056 Nov 49	'Room full of roses / Miami beach'
bre dance' BD 6021 Oct 48	'Hair of gold, eyes of blue / Underneath the arches	BD 6057 Jan 50	'Look for the silver lining / The kiss in
		your eyes' BD 6058 Jan 50	'Rock-a-bye your baby with a Dixie melody /
			Adios
		pampa mia' BD 6062 Mar 50	'Dear hearts and gentle people / If I

could care'		<i>R B & L C</i> '	
BD 6063 Mar 50	'Jealous heart / Julian'	BD 6120 Jan 52	'Jealousy / Adios muchachos'
BD 6065 Apl 50	'Chattanooga shoe-shine boy /	BD 6121 Jan 51	'Rollin` stone / (It`s no) Sin'
	My	BD 6126 Mar 52	'You`re just in love / The best thing
foolish heart'			for you'
BD 6066 Apl 50	'Music, music, music / Down in the	BD 6127 Mar 52	'We won`t live in a castle /
glen'			Painting the clouds
BD 6067 Apl 50	'Dry bones / Rag mop'	with sunshine'	
BD 6068 May 50	'I`d`ve baked a cake / Happy times'	BD 6129 Apl 52	'Be my life`s companion /
BD 6069 May 50	'Chiquita banana /		Unforgettable'
	A media luz (Tell me	BD 6130 Apl 52	'Always / Madre'
Marianne)'		BD 1284 Apl 52	'To think you`ve chosen me (v. <i>R B</i>) /
BD 6070 Jun 50	'C`est si bon / Lock, stock and barrel'		He was a
BD 6071 Jun 50	'Enjoy yourself / The beggar`s theme'		great great man (v. <i>H J</i> & vocal
BD 6072 Jly 50	'June is bustin` out all over / If I	<i>quartette</i>)'	
loved you'		B 10287 Jun 52	'Be anything (but be mine) (v. <i>H J</i>) /
BD 6073 Jly 50	'Oh! you sweet one / Dearie'		Goodbye
BD 6075 Oct 50	'Have I told you lately that I love you /	sweetheart (v. <i>R B</i>)'	
		B 10322 Aug 52	'I miss my darling (v. <i>R B</i> & <i>H J</i>) /
Sentimental me'			Dancing on the
BD 6076 Oct 50	'Mona Lisa / Sometime'	grapes (v. <i>H J</i>)'	
BD 6079 Nov 50	'Bibbidi-bobbidi-boo /	B 10331 Sep 52	'My darling, my darling (v. <i>R B</i>) /
	A dream is a wish your	Pianolo'	
heart makes'		B 10359 Oct 52	'Somewhere along the way (v. <i>R B</i>) /
BD 6080 Nov 50	'Play a simple melody / So this is		Luna
love'		rossa (v. <i>H J</i>)'	
BD 6082 Dec 50	'All my love / Petite waltz'	B 10378 Nov 52	'Isle of Innisfree (v. <i>R B</i>) /
BD 6083 Dec 50	'Love me forever / Orange coloured		Forget me
sky'		not (v. <i>H J</i>)'	
C 4049 Dec 50	Paul Jones Medley - 'Laura /	B 10391 Dec 52	'Got you on my mind (v. <i>R B</i> & <i>The</i>
Charmaine / Lady		<i>Kordites</i>) /	
	is a tramp / Mambo jambo //		Take care of
Scotland the brave		yourself (v. <i>H J</i>)'	
	/ Cock o` the north / Bonnie	C 4202 Dec 52	Paul Jones Medley 'I won`t dance /
Dundee / Duncan		Meet Mr	
	Grey / We`re no awa` to bide awa`		Callaghan / Charmaine / Blue
BD 6084 Jan 51	'Flying saucer / Hora samba (<i>both v. L C</i>)'	tango / Mambo	
BD 6085 Jan 51	'Beloved be faithful / Love like ours'		jambo / The veleta / Scotland the
BD 6087 Mar 51	'My heart cries for you / Tennessee	brave	
waltz'			/ Gay Gordons /
BD 6088 Mar 51	'So in love / Why can`t you behave'	Virginia reel'	
BD 6089 Apl 51	'C`n I canoe you up the river / So	B 10405 Jan 53	'A moth and a flame (v. <i>R B</i>) / Now (v. <i>H J</i>)'
long'		B 10427 Feb 53	'Why don`t you believe me (v. <i>R B</i>) /
BD 6091 Apl 51	'Be my love / If'		Cry my
BD 6093 May 51	'Mockin` bird hill / Would I love you?'	heart (v. <i>H J</i>)'	
BD 6094 May 51	'Rose, Rose I love you / Festival hop'	B 10448 Mar 53	'Wishing ring (v. <i>R B</i>) / For evermore
BD 6096 Jun 51	'Mary Rose / Chi bim bam boom'	(v. <i>H J</i>)'	
BD 6097 Jun 51	'Somewhere, somehow, someday /	B 10480 May 53	'Seven lonely days (v. <i>R B</i>) /
Skycoach'			Kaw-
BD 6098 Jly 51	'Ten thousand, four hundred and thirty	Liga (v. <i>H J</i>)'	
two		B 10514 Jly 53	'I`ll always love you / This is heaven'
	sheep / The loveliest night	BD 6146 Jly 53	'Lovely to look at / Caravan'
of the year'		C 4234 Jly 53	(with <i>Eamonn Andrews</i>) Paul Jones
BD 6099 Jly 51	'A beggar in love / Choo-choo samba'	Medley 'If	
BD 6101 Aug 51	'Jezebel (v. <i>H J</i> & <i>L C</i>) /	waltz / Big	you knew Susie / Ruby / The petite
	The bridal waltz (v. <i>H J</i> , <i>R</i>		mamou / Poppa Piccolino / Military
<i>B & L C</i>)'		two-step /	
BD 6102 Aug 51	'With these hands / Satins and lace'		Charleston / Knees up Mother
BD 6104 Sep 51	'I apologise / Riot in Rio'	Brown / Can-can	
BD 6105 Sep 51	'Why do I love you / Make believe'		/ We`re no awa# tae bide awa` /
BD 6108 Oct 51	'Longing for you / Valentine tango'	Gay Gordons'	
BD 6109 Oct 51	'That`s how a love song is born /	B 10572 Oct 53	(with <i>Rose Brennan</i>) 'If you love me /
Shanghai'			The
BD 6110 Nov 51	'Rosaline (v. <i>H J</i> & <i>L C</i>) /	whistling Gipsy'	
	Tulips and heather (v.	BD 6150 Nov 53	'Swedish rhapsody / Vaya con dios'
<i>R B & L C</i>)'		BD 6151 Nov 53	'We kiss in a shadow / I whistle a
BD 6112 Nov 51	'Because of you / Cold, cold heart'		happy tune'
BD 6113 Nov 51	'Some enchanted evening / Bala Ha`i'	BD 6154 Dec 53	'From here to eternity / Sleeping
BD 6116 Dec 51	'I`m gonna wash that man right outa	prince waltz'	
my hair /		BD 6155 Dec 53	'Tropicana / The fiesta'
	A	BD 6157 Jan 54	'Tenderly / Dulciana'
wonderful guy'		BD 6158 Jan 54	'In the mission of St. Augustine / Rosa
BD 6117 Dec 51	'Allentown jail / Once'	Marie'	
BD 1278 Dec 51	'Time alone will tell (v. <i>H J</i>) /	BD 6160 Feb 54	'Dancing in the dark / Changing
	Honey	partners'	
lips (v. <i>R B</i>)'		BD 6161 Feb 54	'Luxembourg polka / Brazil'
BD 1279 Dec 51	'The morningside of the mountain (v.	BD 6162 Mar 54	'I need you now / Simonetta'
<i>H J</i> & <i>L C</i>		BD 6163 Mar 54	'Secret love / Heart of my heart'
	/ Then I`ll be there (v.		

BD 6166 Apl 54	'Young at heart / Trumpet polka'		When my dreamboat
BD 6167 Apl 54	'Tyrolean tango / Wanderlust'	comes home'	
BD 6169 May 54	'The man with the banjo / A dime and a dollar'	POP255 Oct 56	'I'll see you again / Left bank'
BD 6170 May 54	'The homecoming waltz / Idle gossip'	POP256 Oct 56	'Room with a view / Rich in love'
BD 6171 Jun 54	'Wanted / Someone else's roses'	POP275 Nov 56	'My unfinished symphony / Lullaby of
BD 6172 Jun 54	'I get so lonely / Du bist meine liebchen'	Broadway'	
BD 6175 Jly 54	'Little things mean a lot / Never never land'	POP276 Nov 56	'The eleventh hour medley / Rosalie'
BD 6176 Jly 54	'Moonlight and roses / The piper in the heather'	POP293 Jan 57	'True love / Jeepers creepers'
BD 6180 Nov 54	'I love Paris in the spring / Embraceable you'	POP294 Jan 57	'Ramona / Madrid'
BD 6181 Nov 54	'Fascination / C'est magnifique'	POP297 Feb 57	'Amore / I'll get by'
BD 6183 Dec 54	'Say it with music / Veni-vidi-vici'	POP298 Feb 57	'Friendly persuasion / You were meant for me'
BD 6184 Dec 54	'Mister Sandman / Love walked in'	POP312 Mar 57	'The banana boat song / My wonderful one'
BD 6185 Jan 55	'A pretty girl is like a melody / Majorca'	POP313 Mar 57	'Knee deep in the blues / Everybody
BD 6186 Jan 55	'We'll gather lilacs / Goodnight'	loves my baby'	
BD 6189 Feb 55	'Softly, softly / Zing! went the strings of my heart'	POP326 Apl 57	'Heart /. Whatever Lola wants'
BD 6190 Feb 55	'You and the night and the music / Open	POP332 Apl 57	'Sentimental / Cinco robles'
your heart'		POP344 May 57	'Chicago / It happened in Monterey'
BD 6191 Mar 55	'Melody of love / Rose room'	POP356 Jun 57	'Around the world / When I fall in love'
BD 6192 Mar 55	'Happy days and lonely nights / Somebody'	POP368 Jly 57	'Love letters in the sand / Dark moon'
BD 6196 May 55	'You stepped out of a dream / Stranger	POP387 Sep 57	'White silver sands / Tammy'
in paradise'		POP388 Sep 57	'Stardust / Mandolin serenade'
BD 6197 May 55	'Just one of those things / Baubles, bangles	POP397 Oct 57	'There's a goldmine in the sky / All at once
and beads'		you love her'	
BD 6199 Jun 55	'Evermore / Fruit cake'	POP398 Oct 57	'Let me be loved / I never knew'
BD 6200 Jun 55	'Crazy Otto rag / Miss Annabelle Lee'	POP412 Nov 57	'Just in time / I'm in a dancing mood'
BD 6202 Jly 55	'The nearness of you / Dreamboat'	POP413 Nov 57	'Melodie d'amour / Elizabeth'
BD 6203 Jly 55	'The donkey serenade / Chee, chee o chee'	POP420 Nov 57	'Blue moon / Ca, c'est l'amour'
C 4277 Jly 55	'Dance at Your Party Medley' (12 inch)	POP421 Nov 57	'April love / Cheek to cheek'
POP106 Oct 55	'Hard to get / How high the moon'	POP430 Jan 58	'I'll buy you a star / At last'
POP107 Oct 55	'Deep purple / Stars shine in your eyes'	POP431 Jan 58	'Parlez moi d'amour / My darling, my darling'
POP114 Oct 55	'Blue star / John and Julie'	POP447 Feb 58	'I could write a book / Diane'
POP117 Nov 55	'Have you ever been lonely / (You forgot to)	POP448 Feb 58	'Wish I knew / `S wonderful'
Remember'		POP457 Mar 58	'Sugartime / Marie'
POP118 Nov 55	'Wake the town and tell the people / Button up	POP458 Mar 58	'The seven hills of Rome / After you've gone'
your overcoat'		POP469 Apl 58	'Come dancing / Nicolasa'
POP136 Dec 55	'Love is a many splendoured thing / I'll come	POP470 Apl 58	'Sail along silv'ry moon / Love me again'
when you call'		POP477 May 58	'On the street where you live / The rain
POP137 Dec 55	'Autumn leaves / Malaguena'	in Spain'	
POP151 Jan 56	'Moments to remember / Babette'	POP478 May 58	'I could have danced all night / Wouldn't it
POP152 Jan 56	'Suddenly there's a valley / Blue room'	be loverly'	
POP174 Feb 56	'You're the cream in my coffee / Young	POP494 Jun 58	'Stairway of love / Memories of you'
and foolish'		POP495 Jun 58	'Summer is a-coming in / Exactly like you'
POP175 Feb 56	'The tender trap / April in Paris'	POP507 Jly 58	'Charmaine / Miss you'
POP183 Mar 56	'Zambesi / The rose tattoo'	POP508 Jly 58	'Twilight time / Lovely lady'
POP184 Mar 56	'Memories are made of this / Who's sorry now'	POP523 Sep 58	'Volare / Me and my shadow'
POP194 Apl 56	'The poor people of Paris / In old Lisbon'	POP524 Sep 58	'Everybody loves a lover / Carolina moon'
POP195 Apl 56	'It's almost tomorrow / Make believe'	POP535 Oct 58	'Girl of my dreams / More than ever
POP206 May 56	'Fortune teller / If you knew Susie'	(Come prima)'	
POP207 May 56	'The great pretender / Dear love, my love'	POP536 Oct 58	'Dance everybody dance / Together'
POP216 Jun 56	'People will say we're in love / No other love'	POP544 Nov 58	'When I grow too old to dream / Love,
POP217 Jun 56	'A tear fell / It's d' lovely'	love, love'	
POP236 Jly 56	'Moonglow & Theme from Picnic / Laura'	POP545 Nov 58	'It must be magic / Chez moi'
POP237 Jly 56	'Ivory tower / A foggy day'	POP561 Dec 58	'Do I love you / Under Paris skies'
POP246 Sep 56	'Mountain greenery / If you don't love me'	POP562 Dec 58	'Cha cha cha / My heart in Portugal'
POP247 Sep 56	'Hello young lovers /	POP570 Jan 59	'Gigi / Bye bye blues'
		POP571 Jan 59	'Call me / Rico vacilon'
		POP588 Feb 59	'Last night on the back porch / The stars in
		your eyes'	
		POP589 Feb 59	'Frenesi / Willingly'
		POP601 Mar 59	'If I should fall in love again / Wait for me'
		POP602 Mar 59	'Smoke gets in your eyes / My happiness'
		POP605 Apl 59	'I'll see you in my dreams / Venus'

POP606 Apl 59 'Dream lover / If I didn't care'
POP617 May59 'Twelfth Street rag / Paradise'
POP618 May59 'I'm in love for the very first time /
Sha
dow waltz'
POP631 Jun 59 'The anniversary waltz /
I'm a dreamer,
aren't we all'
POP632 Jun 59 'In the still of the night / Wyoming
lullaby'
POP640 Jly 59 'Who - Believe me /
When Irish eyes
are smiling'
POP641 Jly 59 'Sin love - Ye banks and braes /
The Skye
boat song'
POP652 Sep 59 'I would love you still / Would I were'
POP653 Sep 59 'You've done something to my heart /
Septe
mber song'
POP660 Oct 59 'Linger awhile / Crazy rhythm'
POP661 Oct 59 'The ugly duckling / Chiquito'
POP667 Nov 59 'You are my lucky star / Blue skies'
POP668 Nov 59 'Tip toe through the tulips / Ain't we
got fun'
POP680 Dec 59 'All the things you are / Baby face'
POP681 Dec 59 'I adore you / I am loved'
POP693 Jan 60 'With a song in my heart / Always'
POP694 Jan 60 'You'd be so nice to come home to /
The very
thought of you'
POP708 Feb 60 'Falling in love again / I get a kick out
of you'
POP709 Feb 60 'Alexander's ragtime band / Alice
blue gown'
POP716 Mar60 'Way down yonder in New Orleans /
Who's taking you
home tonight'
POP717 Mar 60 'Will you remember / La mer'
POP729 Apl 60 'I've got my eyes on you / Spanish
gipsy dance'
POP730 Apl 60 'Stay as sweet as you are / Dream'
POP743 May60 'Standing on the corner / You are
beautiful'
POP744 May60 'You're the top / Liza'
POP761 Jun 60 'Quickstep Medley'
POP762 Jun 60 'Waltz Medley'
POP783 Sep 60 'Quickstep Medley'
POP784 Sep 60 'Quickstep Medley'
POP796 Oct 60 'Quickstep Medley'
POP797 Oct 60 'Waltz Medley'
POP811 Nov 60 'Someday I'll find you / Somebody
loves me'
POP812 Nov 60 'The song from Moulin Rouge / I
won't dance'
POP880 61 'Wheels / Latino'
POP937 61 'Suco-suco / Give me my ranch'
POP959 61 'Twistin' the mood / Everybody twist'
POP995 62 'The Maigret theme / Along the
boulevard'
POP1059 62 'Quando / Al di la'
POP1075 62 'Must be Madison / Miss
Madison'
POP1146 63 'Really Madison / Alpine ride'
POP1192 63 'Steptoe and Son / Phase four'
POP1231 63 'Everybody zizzle / Loddy lo'
POP1351 64 'March of the Mods / Tango '65'
POP1389 65 'A Shot in the Dark / Drum
diddly'
POP1470 65 'Just for kicks / Let's kick'
POP1500 66 'Thunderbirds theme / The
Avengers theme'
POP1517 66 'The World Cup march /
Auld lang
syne (march)'
POP1610 67 'Elizabeth I & II / Little Pepito'

COLUMBIA

DB 8704 70 'Raindrops keep falling on my head /

The happy
trumpeter'
E.M.I.
EMI2410 76 'In the mood - Caribbean clipper /
My guy's
come back'
ENI2664 77 'Swingin' the weasel /
Hopscotch'

Dennis LOTIS

Dennis was a singer whose voice just seemed to get better as the years rolled by. In fact back in the early fifties when he first appeared on the music scene here in Britain his popularity was possibly due more to his good looks and showmanship than the quality of his voice.

A native of Johannesburg, South Africa, he had been singing since he was a lad and while studying electrical engineering and doing a variety of day jobs had been appearing evenings around local nightclubs and halls. It was on one such occasion, as support artist for a fashion show, that he met his wife model Rena Mackie, an attractive tall brunette.

It was Rena who persuaded him to try his luck in London. So in 1950 twentyfive year old Dennis, at the time a tram conductor in Durban, set sail for Britain. Clutched in his hand was a letter of introduction to bandleader Ted Heath, written for him by former London musician, saxist Don Barrigo. Arriving virtually penniless he sought out Ted, who liked his easy 'American' style and took him on as a natural replacement for Paul Carpenter. Ted even lent him the money to bring over his wife and young son.

Dennis joined Lita Roza and Dickie Valentine on the Heath vocal line up, first appearing with the band at a concert in Plymouth where he sang 'Goodnight Irene' dressed in cowboy gear. At first he shared the straight numbers with Dickie but in 1951 when drummer Jack Parnell left the band he took over the up-tempo songs Jack previously sang.

In March 1952 he made his first record on the Melodisc label with 'Tell me why', a song that was a big hit for the American Four Aces group with words by their lead singer Al Alberts, coupled with 'Please Mr.Sun'. Six months later he was on Polygon with 'Here in my heart'. But it was Decca that signed him up and over the next couple of years he made a string of records for that label, many backed by Ted Heath and his Music. Dennis made numerous broadcasts with the Heath band including the Radio Luxembourg series 'The Toni Twins', sponsored by Toni Home Perm.

In April 1955, just back from a tour of Australia with the Heath Band, Dennis decided it was time to go it alone on the variety stage. His first solo appearance was a Sunday concert at Blackpool Palace Theatre on 10th April, followed by a long tour that began with a week at Manchester Hippodrome from Easter Monday (11th April). During his act he sang 12 songs, from ballads to beat accompanied on half of them by The Dargie Quintet, with decoration from the glamorous dancing Joan Davis Four. Melody Maker reviewer Jerry Dawson gave him a definite "thumbs up".

Tall, dark, slim and good-looking, he was an

instant hit with the females in the audience. He would wander among them singing a smoochy love song and plant kisses on their forehead. Some local authorities decided he was "too sexy" and banned him from kissing members of the public during a performance. The BBC had already banned his 'Honey love' and Cuddle me' recordings for being too suggestive, but all this only made him more popular.

In 1955 Dennis made his first film 'The Extra Day', as a singer with a romantic interest in one of the leading characters played by Josephine Griffin. The year also saw him move from Decca to Pye Records, because "they agreed to let me do ballad songs while Decca usually only gave me up tempo numbers" he said.

Still busy on the variety stage, Dennis played two weeks at the London Palladium during May 1956 in an all music show with Billy Daniels, Eve Boswell, Teddy Johnson & Pearl Carr, Howard Jones and The Kaye Sisters. Television included the BBC 'Festival of British Popular Song' on Monday 4th June with Anne Shelton, The Keynotes and Stanley Black and his Orchestra.

Hoping to expand his career into musical comedy he opened, on 10th September 1956, in the show 'Harmony Close' at Glasgow, Kings Theatre. Co-star was Carol Raye who had seen West End success a few years earlier in 'Dear Miss Phoebe' at the Phoenix Theatre. Unfortunately 'Harmony Close' got poor reviews and was abandoned before it reached London. Following a re-write it was back a year later at Hammersmith Lyric Theatre, but with a new cast. Still Dennis consoled himself with another film role, in a movie about the music business 'It's a Wonderful World'.

On I.T.V on 2nd March 1957 he joined his old Heath colleague Lita Roza with the Geraldo Orchestra in a production of the 1927 musical play 'The Girl Friend'. Two of the original songs from the show, 'Blue room' and 'Mountain greenery', were sung as duets with Lita. Beginning on Sunday 8th September 1957 was a 26 week Radio Luxembourg series, 'Your Sunday Valentine' (sponsored by Valentine magazine) that starred Dennis with the Jackie Brown Orchestra and Johnny Duncan's Blue Grass Boys. During October, readers of 'Melody Maker' voted him top male vocalist in their Pop Poll, pushing Dickie Valentine and Michael Holliday into second and third places.

On 24th December Dennis appeared on ITV's 'Christmas Eve Show', a two hour extravaganza that also featured Anne Shelton, Tommy Steele, Petula Clark, Frankie Vaughan, Michael Holliday, Dickie Valentine, Sister Rosetta Tharpe, Johnny Duncan's Blue Grass Boys, Ted Heath's Music, Humphrey Lyttleton's Band and The Big Ben Banjo Band. Wasn't life grand in the fifties!

This popularity with the fans was in no small way due to his continuing record output being always well received, even though Dennis never did quite make it on to the charts. After his spell with Pye he moved again, in August 1957, to the Columbia label. He had a cameo role in the Terry Dene movie about making a hit record 'The Golden Disc'.

During the summer of 1958 he had his own BBC radio series 'Dennis Lotis Presents', on which he sang a few songs and played other

artist's recordings of his choice. He was also a regular on the ITV 'Jubilee Show' series, where everybody dressed in Edwardian clothes and sang turn-of-century songs. Later in the year he joined old boss Ted Heath on an American tour and at Christmas played in his first pantomime 'Puss In Boots', at Birmingham's Alexandra Theatre with Lorrae Desmond and The Mudlarks.

Disappointment came again in 1959 when a return to musical comedy in John Osborne's 'The World of Paul Slickley' fared little better than his first attempt. Following a shaky provincial run the show made its West End debut at the Palace Theatre on Tuesday 5th May 1959. Described as a hard hitting show about newspaper gossip writers, Dennis was cast as a cynical boozy scandal seeking newspaperman. "Totally miscast" said 'Record Mirror' columnist Dick Tatham "Lotis, a Mr.Nice Guy loved by his fans, is unable to convince no matter how hard he tries and when he sings it's mellow and sympathetic". (Dick in a later, unconnected, article rated Dennis as Britain's best ever male singer). The show, that also starred Adrienne Corri, came to an abrupt end during June, although criticism was aimed more at the story-line than individual performances. A planned Pye L.P. of the show was never issued. Pye did issue other Lotis LP's 'How About You' and 'Biding My Time'. The latter was going to be 'Sentimental Journey' but Michael Holliday and Edna Savage beat him to it.

After the failure of 'Paul Slickley' Dennis again consoled himself with a couple of film roles, 'Make Mine a Million' a comedy starring Arthur Askey and Sid James, and in complete contrast a non-singing role in 'City of the Dead' a horror story with Betta St.John, Christopher Lee and Valentine Dyall. Dennis also sang the title song of the Richard Todd, Richard Attenborough wartime escape epic, 'Danger Within'.

Busy on television during 1959, he was the subject of 'The Story of a Star', made several appearances on the "pop" shows 'Drumbeat', 'Music Shop' and 'Disc Break', joined Tommy Trinder on 'The Trinder Box' plus 'The Terrace Room', a 15 minute show that featured a different star each week, 'Meeting Point' a religious programme, 'Set To Music', 'Call Me Sam', 'The Jubilee Show' etc. etc. Due to all these commitments, when he began a variety tour in November 1959 it was his first in two years.

In November 1960 Dennis had the honour of appearing on the Royal Variety Performance at the Victoria Palace. Another movie in 1961 was the comedy 'She'll Have To Go' with Bob Monkhouse, Hattie Jacques and Alfred Marks. Playing the part of a butler, it was another non-singing role, but he did sing the title song over the credits.

The pattern for the sixties was to be mainly television, one night stands and cabaret clubs. He did return to the musical stage and in 1963 toured with Dora Bryan and Richard Wattis in 'Six of One', plus there were several Christmas seasons playing principal boy in 'Cinderella'.

In the early seventies Dennis recorded some "tune-a-minute" style big band albums with Rosemary Squires and The Polka Dots, which more than anything else show just how pleasantly his voice had matured over the years.

Dennis has become one of those timeless artists who have carried on through all the changing fads in music taste and, despite a diversion into the antique business, is still reminding us today what good songs there were around in the musical fifties.

Dennis Lotis Recordings

MELODISC

P 112 Mar 52 'Tell me why / Please Mr.Sun'
(acc by Maurice Taylor

Orch)

POLYGON

P 1045 Sep 52 'Here in my heart / Take my heart'
(with Teddy Foster

Orch)

DECCA

(first eleven discs with Ted Heath

Music)

F 9553 Dec 50 'Goodnight Irene / Sam`s song'

F 9554 Dec 50 'Nevertheless'

F 9620 Mar 51 'She`s a lady (with Lita Roza & Jack Parnell)

F 9640 Apl 51 'This is the time'

F 9694 Jun 51 'The King`s horses (with The Stargazers)

F 9813 Jan 52 'Undecided'

F 9911 Apl 52 'Grand Central station'

F 10027 Dec 52 'Settin` the woods on fire /
That`s a why (both with

Lita Roza)

F 10043 Jan 53 'Don`t let the stars get in your eyes / Florentina'

F 10049 Feb 53 'Ma says, Pa says (with L R) / I collect'

F 10090 Apl 53 'On the first warm day / Wild Horses'

F 10135 Jly 53 'My lady loves to dance / It`s an old southern

custom' (with The Keynotes acc

by

Johnny

Douglas Orch)

F 10136 Jly 53 (with T.H Music) 'Big Mamou'

F 10153 Aug 53 'Look at that girl / Let`s walk that-a-way'

(with The Stargazers acc by Nat

Temple Orch)

F 10178 Oct 53 (with THM) 'Sittin` in the sun'

F 10197 Nov 53 'Walk around the block / I was in the mood'

(with The Stargazers & Reg

Owen Orch)

F 10243 Jan 54 'That`s amore / Fisherman John' (acc by ROO)

F 10268 Mar 54 'The cuff of my shirt (with The Stargazers) /

Simonetta' (acc by Reg

Owen Orch)

F 10287 May 54 'Such a night / Cuddle me' (with The Johnston Brothers acc by Ted

Heath Music)

F 10349 Sep 54 (with THM) 'Hit and run affair (with The

Stargazers)

F 10374 Sep 54 (with THM) 'They were doin` the mambo /

Cinnamon sinner'

F 10392 Oct 54 (with THM) 'Honey love / Manhattan mambo'

F 10469 Mar 55 'Face of an angel, heart of a devil / The golden

ring' (acc by The Jerry

Allen Trio)

F 10471 Feb 55 (with THM) 'Chain reaction / Go, go, go'

PYE NIXA

N 15001 Sep 55 'Domani / They say you`re laughing at me'

N 15017 Dec 55 'C`est la vie / Por favor'

N 15041 Feb 56 'The extra day / There`s a time and place'

N 15042 Mar 56 'Heart / Sugaree'

N 15053 May 56 'Green grows the grass / No other one (can take

your place)'

N 15068 Sep 56 'Rich in love / Fanagalo'

COLUMBIA

DB 3993 Sep 57 'Tammy / I complain'

DB 4056 Jan 58 'Valentina / Good mornin` life' (with Rita

Williams Singers acc by Tony

Osborne orch)

DB 4090 Mar 58 'I may never pass this way again (with Rita

Williams singers acc by Tony

Osborne orch) /

Gretna Green' (acc by Geoff

Love orch)

DB 4158 Jly 58 'The only man on the island / Guess what the

neighbours`ll say' (acc by Tony

Osborne orch)

DB 4182 Aug 58 'Safe in the arms of my darling / Belonging to

someone' (with the Vernon Girls

acc by

Tony

Osborne orch)

DB 4277 Mar 59 'Danger within / Moonlight serenade'

DB 4339 Sep 59 'Too much / Who is? you are'

DB 4432 Feb 60 'I wish it were you / Love me a little'

DB 4507 60 'Strangers when we meet / Two wrongs don`t

make a right' (acc by Tony

Osborne orch)

DB 4626 61 'Where you are / Love`s a secret game'

DB 4706 61 'She`ll have to go / St.Louis blues'

POLYDOR

BM 56171 67 'Reaching for the impossible /

Memories'

BM 56225 68 'Together / Spellbound'

BM 56248 68 'Only the lonely are blue /

Everywhere'

BM 56266 68 'Funny one / One man`s life'

BM 56298 68 'Why do they have to fall in love /

BM 56346 69 'The finger points at you / One

woman man'

PYE

7N45320 74 'I wanna make it with you / Eyes of

the beholder'

KING

KG 1026 'The clouds will soon roll by / There is time'

KG 1032 'This boy / Meadow green'

Geoff LOVE

Bandleader, composer, arranger, instrumentalist Geoff Love excelled at them all, and he did it without ever losing his great sense of humour. Born 1917 at Todmorden, West

Yorkshire, his father, a coloured American, had been a professional dancer. Geoff sang in the local choir and at the age of nine began learning violin, adding trombone a few years later. Although he would have liked to have continued his musical education, family finances (or the lack of them) steered him into a job as a motor mechanic.

But this didn't stop him playing evenings with local dance bands and he had a spell as vocalist-trombone player in Freddie Platt's band at Rochdale's Carlton Ballroom. By the late thirties Geoff had become a full time musician joining Jan Ralfini's Band and in 1939 played a season with Alan Green's Band on Hastings Pier, where he added tap-dancing to his talents. The singing and dancing also came in handy during a spell with Sid Millward's Nitwits.

Wartime found Geoff doing service with The Kings Royal Rifle Corps, where he played in the regimental Green Jackets Dance Band. On demob in 1946 he did some session work and then joined Harry Gold and his Pieces of Eight. In a line up that included Norrie Paramor on piano, Geoff was the clown of the outfit, always ready to add some fun to the proceedings.

In 1950, tired of constant touring and ambitious for new challenges, Geoff left the Eight and freelanced as an arranger to music publishers while still playing in various combinations. His Sextet made their radio debut on 'Jazz Club' on 18th March 1950, the same time as the newly formed Johnny Dankworth Seven. The group that consisted of Geoff on trombone with Laurie Gold tenor, Ike Isaacs guitar, Norrie Paramor piano, Johnny Wise drums and Tiny Winters bass made several more 'Jazz Club' broadcasts.

During the early fifties while continuing his arranging work he led a seven piece that played dance halls including relief seasons at London's Astoria and Brighton's Regent Ballroom.

Some arrangements he did for Frankie Vaughan in 1954 brought Geoff to the attention of Wally Ridley at H.M.V. who gave him a recording session. Later he became a staff arranger-conductor at Columbia backing many solo artists and making instrumental discs. It was on Columbia that he introduced his alter-ego 'Manuel', who with his Music of the Mountains recorded several singles and over fifty successful albums, many on the Music for Pleasure label for which he was musical director. Active on television, he supplied the music for several Russ Conway shows and had a long association with Max Bygraves.

Although not really a hit parade artist Geoff can take much of the credit for Laurie London's 1957 recording 'He's got the whole world in his hands' that reached the top in America, becoming a million seller. Geoff arranged the number from an old gospel song and provided the orchestra backing. A few of his Manuel recordings reached the Top 100, with 'Rodrigo's guitar concerto' going all the way to No.3 in 1976.

In the mid-eighties he went to live in Spain and died there on 8th July 1991.

Geoff Love Orchestra Recordings
PHILIPS

PB 100 Jan 53 (with Johnny Brandon) 'The glow-worm /

Pot luck'
PB 107 Jan 53 (with Jean Carson) 'Barrels and barrels of roses / A shoulder

to weep on'
PB 110 Mar 53 (with Glen Mason) 'Auld lang syne forever / Oh my! Jock

Mackay'
PB 114 Mar 53 'Without my lover / Veradero'
PB 151 Jun 53 (for the Boy Scouts Association) 'Boy Scout Pageant selection'
POLYGON

P 1102 Feb 54 'Desire / Episode'
H.M.V.

B 10747 Sep 54 'Postman's knock / Beer garden'
ORIOLE

CB 1335 Nov 56 'Canadian sunset / When the lilacs bloom again'
CONQUEST

CP 103 Jan 57 (with Les Howard) 'Priscilla /

Singin' the blues'
CP 104 Jan 57 (with the King Brothers) 'Crazy little palace / The

cradle rock'
CP 105 Feb 57 'Baffi / Dancing thru'
CP 106 Apl 57 (with Norma Evans) 'Let your smile say goodbye /

Near to you'
CP 108 Apl 57 (with Dany Clare) 'Whatever Lola wants / I never had a

sweetheart'
CP 109 Apl 57 (with the King Brothers) 'Steamboat railroad /

Heart'
COLUMBIA

DB 3977 Jly 57 'You are my heart's delight / Ma belle'
DB 4010 Oct 57 'My last love / Legend'
DB 4065 Feb 58 'A story of Ireland / Wherever you are'
DB 4122 Apl 58 'The rain in Spain / Theme from

Washington Concerto'
DB 4169 Jun 58 (G L Latin American Rhythm) 'Patricia / Brazil'
DB 4202 Oct 58 'Song of Alassio / Giorgio'
DB 4316 Jun 59 'A string of trumpets / Brigadier

Wellington Bull'
DB 4352 Oct 59 'The sabre dance / Mambo jambo'
DB 4627 61 'Coronation Street / Sophia'
DB 4801 62 'The white rose of Athens / Niana'
DB 4881 62 'Steptoe and son / Over the backyard fence'
DB 7082 63 'The trapeze waltz / Chili-con-carne'
DB 7216 64 'Hallelujah gathering / Lonely in a crowd'
DB 7844 66 'The big country / The eyes of those who love'
DB 7966 66 'Some other day / Mazeltov'

M.G.M.

MGM1175 Oct 62 'Theme and love song from
Mutiny
the Bounty'
E.M.I.

EMI 2105 74 'Bless This House / Match of the
Day'

**(Geoff Love as Manuel and his Music of the
Mountains)**

COLUMBIA

DB 4323 Jan 59 'Proud matador / The honeymoon
song'
DB 4392 Jan 60 'April in Portugal / The wedding song'
DB 4494 Jan 60 'The water carrier / Kaniya'
DB 4515 60 'Never on Sunday /

The Portuguese

washerwoman'

DB 4563 60 'La dolce vita / Venezia'
DB 4621 61 'Mountain carnival / Intermezzo'
DB 4883 62 'Moon over Mexico / Viva! viva!'
DB 7053 63 'Madalena / Katyna'
DB 7678 65 'The dancers of Delphi / Tico's tune'
DB 7969 66 'Lara's theme / Montego Bay'
DB 8016 66 '(with David Holliday) 'Dommage
dommage /

Tears are a

lonely river'

DB 8320 67 'Live for life / Golden memories'
DB 8390 68 'Love is a stranger / Chiapanecas'
DB 8605 69 'Romeo and Juliet love theme / East
of Java'
DB 9003 73 'Carnival in the sun / For my love'
DB 9026 74 'La cucaracha / Y viva Espana'

E.M.I.

EMI 2068 73 'Life's a roundabout /
Celebration'
EMI 2383 75 'Rodrigo's guitar concerto de
aranjuez / Mirage'
EMI 2445 76 'Honeymoon song / Cavatina -
Romance'
EMI 2540 76 'Siempre amore / Corale'
EMI 2743 78 'Princess Leia's theme /
Mountain fire'

Peter LOWE

Younger brother of singer Dennis Lotis, he came over from South Africa as replacement in the Ted Heath Band when Dennis left in 1955. Peter toured with the Heath Band for three years before returning home. During his stay he made a few discs for Parlophone, the first coupling being two of his own songs, 'Hear my song of love' and 'Toula', both based on South African rhythms that were arranged for recording by Reg Owen. Peter continued his singing career back home and in July 1957 replaced British singer Dennis Hale at Johannesburg's Ciro's night club.

Peter Lowe Recordings

PARLOPHONE

R 4199 Sep 56 'Hear my song of love / Toula'
R 4270 Feb 57 'The wisdom of a fool / The banana
boat song'
R 4380 Nov 57 'Ca c'est l'amour / Tingle'

*There is a recordings by a Peter Lotis on the Ember
label*

EMBER

EMBS110 Nov 60 'You're singing our love song to
somebody else
Doo-dah' /

The Lucky Stars

The Lucky Stars were a vocal quartet that appeared to have had a very short life of probably less than two years during the mid-fifties. Three boys and a girl, they were Valerie Haywood, Doug Blakeley, Don Keyes and leader Luke Lucas.

During 1954 the group accompanied Guy Mitchell on his three month U.K. tour, then followed up with variety in 'Music For the Millions' around the country. During the summer of 1955 they spent 17 weeks at Bournemouth's Winter gardens and from September began a season in cabaret at the Embassy Club, London. In October they appeared on an early commercial television show presented by Jack Jackson live from the club.

From lack of any further reference to the group, I can only assume the act broke up.

Howard LUCRAFT

Howard, a talented guitarist, was an assistant branch manager of an insurance company when at the age of 21 he decided to give it all up and concentrate on electric Hawaiian and Spanish guitars.

During wartime service with the R.A.F he formed a dance band that included Steve Race on piano, Johnny Douglas accordion, Mickey Rome bass and Billy Bell guitar.

After the war his band continued into civvy street with many of the original members, and broadcast regularly throughout the latter forties on programmes like 'Music While You Work', 'Bright and Early' and 'Workers Playtime'. His band made few public appearances, playing mainly for private functions.

During 1949 Howard spent several months touring the United States, and obviously liked what he saw. By the fifties he had married well known swimmer Phyllis Turnbull and they had gone to live in America. There he wrote arrangements for top bandleaders like Ray Noble and Stan Kenton, while his new American band featured on radio and record. During the 1950's Howard had his own television jazz show on station KTTV Los Angeles. He lectured to college and university students and wrote articles for musical journals, being elected president of the Hollywood Press Club on several occasions. He was still a resident of Los Angeles in 1997.

I'm not aware of any British recordings by Howard Lucraft.

Doreen LUNDY

Born on 4th November 1925, Doreen, grew up to be a five foot three attractive blue eyed brunette. She came to Britain from her native Ireland with her mother when she was eleven and settled in Pinner, Middlesex.

Leaving school just before the war she began training as a nurse (her mother was a midwife), but gave it up after just six months and took a job on the telephone switchboard at London's Regent Palace Hotel in Piccadilly. In 1944 after being recruited to work in a munitions factory (all able bodied women without children, between the age of 20 and 40, were expected to do war work) Doreen joined the Women's Auxiliary Air Force.

Posted to R.A.F Northolt, Doreen, a fun loving girl, fully integrated into the social life of the station and when the RAF Dance Band (better known as The Skyrockets) played a concert, although having no previous singing experience, she persuaded their leader Paul Fenoulhet to let her sing with them. The favourable response from the audience ensured her a permanent place on the bandstand. A romance with Paul developed that eventually led to their wedding on 28th March 1949.

The Skyrockets made regular broadcasts and many records, bringing their vocalists Doreen and Cyril Shane to a wider audience. In 1946, now out of uniform, Doreen was the singing compere of the BBC's 'Monday Night at Eight' and although now appearing regularly at Hatchette's Restaurant, she still broadcast with The Skyrockets including their fortnightly 'Rhapsody' series on the Forces Network.

In July 1948 she joined Geraldo's Orchestra but less than a year later (following her March wedding to Paul she wanted to give up touring) was back freelancing, including a long residency at Ciro's Club where she often sang with Max Jaffa's Band. She made a number of broadcasts with Eddie Calvert and his Orchestra and sang on his Melodisc recording of 'Gypsy lullaby'. During the early fifties Doreen continued to appear in cabaret not just at home but all across Europe. She broadcast regularly on shows like 'Band Call' and 'Spring Serenade', a series she shared with Edmund Hockridge, John Hanson and Josephine Crombie.

Doreen's first recording, 'Sentimental journey', was with The Skyrockets in October 1945. She recorded a lot more sides with the band, another with her husband Paul Fenoulhet and his own Orchestra on the M.G.M. label and several with Geraldo. After a number of years without a record release she made a brief comeback on Oriole in 1955.

By the late fifties Doreen had scaled down her workload, but still played the occasional week in variety.

Doreen Lundy Recordings

H.M.V. (with *The Skyrockets*)

BD 5908 Oct 45 'Sentimental journey'
BD 5916 Jan 46 'Lonely footsteps'
BD 5920 Feb 46 'I'm always chasing rainbows'
BD 5921 Mar 46 'The trees in Grosvenor Square'
BD 5933 Jun 46 'Money is the root of all evil'
BD 5935 Jly 46 'Cynthia's in love'
BD 5940 Sep 46 'California sunbeam'
BD 5947 Nov 46 'I fall in love with you ev'ry day'
BD 5952 Nov 46 'Mister Moon you've got a million sweethearts'
BD 5955 Dec 46 'Five minutes more'
BD 5966 Apl 47 'Sooner or later you're gonna

commin' around'

BD 5970 May 47 'The whole world is singing my song'
BD 5976 May 47 'It's dream time / Imaginez'
BD 5982 Aug 47 'Try a little tenderness'
BD 5984 Sep 47 'Guilty'
BD 5986 Oct 47 'Christmas dreaming'
BD 5992 Dec 47 'An apple blossom wedding / I'll keep you in

my heart'

BD 5995 Jan 48 'Happy-go-lucky'
BD 6000 Mar 48 'Once upon a winter-time'
BD 6010 Jun 48 'After all / I'd give a million tomorrows'
BD 6016 Aug 48 'Rambling rose'
BD 6019 Sep 48 'Long after tonight'

M.G.M.

MGM 126 May 48 'Once upon a winter-time / Reflections on the

water' (acc by Paul

Fenoulhet Orch)

MGM 215 Jly 49 'The wedding song / A kiss and a rose'
MGM 10431 49 'You darlin' / A kiss and a rose' (US issue)

PARLOPHONE (with *Geraldo's Orch*)

F 2305 Aug 48 'Woody woodpecker / A kiss and a rose'
F 2315 Oct 48 'Take me to your heart again (La vie en rose)'
F 2316 Oct 48 'Everybody loves somebody'
F 2321 Nov 48 'Anything I dream is possible / Souvenir

de Paris'

F 2327 Dec 48 'My happiness'
F 2326 Dec 48 'Buttons and bows / (with Denny Vaughan)

The dicky-

bird song'

F 2333 Feb 49 'On a slow boat to China'
F 2334 Feb 49 'Put 'em in a box'
F 2343 Mar 49 'Crystal gazer'
F 2359 Jun 49 'Lavender blue'
F 2365 Jly 49 'I do, I do, I do' (with Denny Vaughan)

COLUMBIA (with *Peter Yorke Concert Orch*)

DB 2649 Mar 50 'Dear hearts and gentle people'

MELODISC (with *Eddie Calvert Band*)

1023 Feb 51 'Gypsy lullaby'

ORIOLE

CB 1298 Jly 54 'Falling star / A man'

Don LUSHER

Award winning trombonist, Don for many years was a popular member of the Ted Heath Orchestra. Born on 6th November 1923, into a musical Salvation Army family, he was a teenager when war broke out and later served with the 49th Infantry Division as a wireless operator, where he played in the divisional dance band The Polar Stars.

Leaving the army in 1947, determined to be a big-band musician, his first professional job was at Tenby in Wales where the pay was so bad he ended up living in a workman's hut. It was then he saw an advertisement for a trombone player in Joe Daniels band. Using the last of his cash

Don took the train to London, auditioned and got the job at £12 a week. Unfortunately within a month, due to lack of bookings, the band had folded and so Don returned to the family home at Peterborough and spent several months doing any odd-job he could find. As time went on he thought he would never get back in the music business - he knew hardly any full time musicians and his only contact with the profession was the occasional phone call he made to Joe Daniels hoping the band had restarted. Then out of the blue came a telegram from Rusty Hurren who he had met during his Polar Star days. Rusty was now trombonist-singer with the Lou Preager orchestra at the Hammersmith Palais and the telegram was to tell him there was a vacancy in the band and to get down to London quick. This was a Friday morning and Don was auditioning at the Palais that afternoon and made his first broadcast with band on the Saturday night. During his time with Lou Preager at Hammersmith Palais Don says he learnt much about the band business and life in general. He also met and married singer Eileen Orchard. They were both members of The Sunnysiders vocal group featured on the bands recordings and broadcasts.

After about a year with Preager, Don went up-market joining Maurice Winnick at Ciro's Club, but life here wasn't fun, the other musicians rarely spoke to him - they considered him a rookie and beneath them despite his musical ability. Within a month Winnick sacked him, saying "he wasn't suitable". Luckily he was soon back at work, replacing Eric Breeze in the Squadronaires on tour. Eventually the constant touring got him down, Don and Eileen now had a baby, and so he left the Squads to join a band Jack Parnell was forming for the show 'Fancy Free' at London's Prince of Wales theatre. Being resident in town he also got to do much recording session work.

When, a year or so later, the shows run came to an end, Don took up an offer he's had to join the famous Geraldo orchestra, one of his most musically satisfying periods he later claimed. Also one of the most busy, with the band broadcasting three times a week, plus one-night-stands and the occasional tour. Now being recognised as one of the professions top trombone players, Don during this period was being called on to play with the great Ted Heath band, when Ted needed to augment for broadcast work.

It was March 1953 when Don achieved his long-time ambition, joining the Heath band full-time, replacing Johnny Keating. One of Don's compositions, 'Lush slide' recorded by Ted Heath and his Music, became a big seller in 1954 prompting him to form his own pick-up group to record four sides including further Lusher originals.

For many years, after Ted's death, Don fronted the Ted Heath tribute band and was a founder member of the 'Best of British' jazz group. Awarded an OBE in the 2003 New Year Honours, he died on 5th July 2006.

Don Lusher Band Recordings
DECCA

F 10560 Jly 55 'Rock 'n roll / On with the Don'
F 10740 May 56 'Fast and furious / Let's do it'

The Luton Girls Choir

The choir was formed in 1936, from members of Luton's Wellington Street Baptist church, by Arthur E. Davis who had been choirmaster since 1921. Under his musical direction it grew into an internationally respected organisation. Made up of only single girls aged between 13 and 23 there were over eighty singing members and always many more waiting to join. Run as a trust with all money made going to charity, much of it was used to fund the National Children's Home at Harpenden near Luton.

Becoming popular on stage, radio and record they appeared on the 1948 Royal Variety Show. Having won the junior section of the British Music Festival three years following, the choir was barred from entering again, so they entered the senior section and won that too. They appeared as a school choir in the 1950 film 'Old Mother Riley Headmistress'. The Luton Girls Choir lasted until 1976 and the death of Arthur Davis, by which time they were no doubt becoming a bit out of fashion anyway.

Luton Girls Choir Recordings

PARLOPHONE

E 11461 Jun 48 'My heart and I / You are my hearts delight'
R 3118 Jly 48 'Count your blessings / Break of day' (acc by

George

Melachrino orch

R 3148 Nov 48 'The Holy City / Silent night, holy night'
R 3156 Dec 48 'Dream of Olwen / Barcarolle'
R 3169 Feb 49 'Your prayers are asked /

I heard a

robin singing'

E 11464 Apl 48 'Blue Danube / Easter hymn'
R 3202 Jun 49 (with Archie Lewis) 'Till all our dreams come

true / While the Angelus

was ringing'

R 3212 Aug 49 'Serenata / Trees'
R 3223 Oct 49 'Tales from the Vienna Woods / Summertime'

E 11470 Nov 49 'Casanova - Nun's chorus / The Holy City

E 11476 Nov 49 'Shepherd's cradle song / Panis Angelicus'

R 3253 Feb 50 'Music in my heart / Someday we shall

meet again'

R 3276 Apl 50 'Down in the glen / Lift up your hearts'

R 3293 Jun 50 'Some day my heart will awake / Take the sun'

R 3321 Oct 50 'My Lady Greensleeves / I hear your voice'

R 3339 Dec 50 'Charlie is my darling - Skye boat song /

The clock

is playing'

R 3356 Feb 51 'My heart is singing / Such lovely things

are these'

R 3373 Apl 51 'I leave my heart in an English garden /

Song of the

tritsch tratsch'

R 3401	Jun 51	'The bells of Saint Mary`s / All my love'
R 3431	Sep 51	'Down in the forest /
		Song of the
		thankful heart'
E 11494	Dec 51	'Alice in Wonderland selection /
		Bambi
		selection'
R 3483	Feb 52	'Princess Elizabeth of England /
		Britain song'
R 3540	Jun 52	(with Marion)'Calling me home /
		Bless this
		world of ours'
R 3570	Sep 52	" 'Each Sunday morn /
		Within these
		sacred walls'
		(no surname is given for 16 year old soloist Marion - at
		age 14 she sang hymns on the BBC's 'Chapel in the
		Valley')
R 3650	Mar 53	(with Gerry Brereton)'Pray for me /
		Let me
		this day'

Vera LYNN

What can one say about Vera Lynn, Dame of the British Empire, The Forces Sweetheart, that hasn't been said many times already? So effectively has she become a symbol of what's great about Great Britain, through good times and bad, it's difficult to imagine her not being there leading a chorus of servicemen singing another patriotic song. Even as I write I can hear strains of 'Keep smiling through, like you used to do.....' echoing in my head. So where did it all begin?

Vera Margaret Walsh was born on 20th March 1917, into an ordinary East Ham family and even as a child she was always singing. At the age of seven Vera appeared at a social club concert, but her school teacher told her that her voice was awful and wouldn't let her sing solo at school. Nostalgia magazine in 1998 reproduced a poster advertising a Grand Benefit Concert to be held on 9th May 1929 at the Transport & General Workers Union social club in Barking Road, East Ham. On the bill was Vera Lynn "juvenile chorus vocalist".

But it was mainly as a dancer that Vera began to establish herself as a performer. A near neighbour was a certain Mrs. Harris, known locally as Madame Harris (her daughter Doreen also made quite a name for herself in show-business), who ran a juvenile tap-dance troop The Kracker Kabaret Kids. When she was eleven Vera joined the troop appearing around local clubs, becoming a competent if not outstanding dancer. Although whatever she lacked in polish she certainly made up for in enthusiasm and ambition, and by the time she was fifteen she was leading the troop making quite a name for herself round the East End of London.

When she left school in 1933 Vera began work in a tailoring factory, sewing on buttons, but still keen on singing and the chance of a show-business career she asked Howard Baker, a bandleader who also ran a band booking agency in Charing Cross Road, for work as a vocalist. He gave her a try out singing with his Astorians at Popular Baths. At the time Howard's brother Arthur was the drummer with the Billy Cotton Band touring in variety and when Bill's regular singer went sick, Howard booked

Vera into her place. Joining Cotton in Manchester she lasted only two weeks before Billy sent her back as unsuitable (although the reason is said to be the fact that she already appeared too professional, and Bill wanted someone he could introduce as a 'newcomer').

Back in London Vera made her first record, 'It's home', with the Howard Baker band in February 1935 for the Teledisk label (although Howard in a 1980 interview recalled it as being on Hudson). Later she was trying out some new songs at a music publishers, when one of the staff was so impressed he telephoned Joe Loss and told him what a great singer he'd heard. Loss took the time to listen too and used Vera on some of his broadcasts. She made her second record 'Red sails in the sunset' with the Joe Loss Radio Band in August.

Charlie Kunz got to hear about Vera and she joined him at The Casani Club in Regent Street from October. By now she had adopted the stage name Vera Lynn. She was with Kunz for about 18 months and during her stay made several recordings with his orchestra. About the same time she began making 9 inch Crown records, for sale in Woolworth stores, as vocal refrain with The Rhythm Rascals (the Jay Wilbur Band in one of its many disguises).

After leaving Kunz in March 1937 Vera spent over three years with top society bandleader Ambrose, where she met her future husband and manager Harry Lewis who played clarinet and saxophone in the orchestra. By 1940 with many more recordings and broadcasts to her credit, Vera decided to go out as a solo artist and in August was appearing in the George Black revue 'Apple Sauce', that starred Florence Desmond and Max Miller. After a provincial run the show opened at the London Palladium in March 1941. It was in this show that Vera introduced what was to become her signature tune, 'Yours'. The song was an old Spanish tango 'Quiereme mucho', that had been adapted with English words.

In November the BBC gave Vera her own radio series 'Sincerely Yours, Vera Lynn' that ran until the end of the war. In a programme of words and music she sent messages to and from loved ones at home and overseas and her popularity with servicemen all over the world very soon earned her the title Sweetheart of the Forces'. Vera went on the road with a stage version of 'Sincerely Yours' entertaining servicemen at home and out in the Middle East.

She starred in three films 'We'll Meet Again' in 1942 a story loosely based on her own career, 'Rhythm Serenade' in 1943 and 'One Exciting Night' in 1944. Her recordings on Decca were great morale lifters. Songs like 'I'll see you again', 'When the lights go on again', 'You'll never know', 'Coming home' and many, many more.

When the war was over it meant for Vera, like so many others, her regular job coming to an end and it was a case of starting over again. Vera and Harry had got married back in 1941 and daughter Penelope Anne came along in March 1946. She decided to take a break from active show-business and with Harry opened a market garden in Sussex.

After a couple of years, and with the market garden not doing as well as they hoped, Vera decided to revive her vocal career. But the general public is a fickle animal, you can be a star one minute but once you step out of the limelight you're easily forgotten. The BBC certainly didn't welcome Vera back with open arms. On the contrary Jim Davidson, Head of Variety, considered her "out of fashion" and wasn't keen to book her.

It was a Radio Luxembourg series, 'Vera Lynn Sings', for Horlicks, recorded around the country with audiences of servicemen, that helped to bring her back to public notice. She made some variety appearances, guested on various BBC shows and toured Germany and Scandinavia, slowly working her way back to the top.

During the summer of 1951 Vera was at Blackpool in 'Happy Go Lucky' at the Opera House with Harry Secombe and George and Bert Bernard. In October she joined Bryan Johnson, Jack Jackson and the Edmundo Ros Band in the revue 'Peep Show' at the London Palladium and on the 29th of the month had the honour of appearing on the Royal Variety Show at Victoria Palace in a Song Serenade feature.

Vera recorded a radio show with Tallulah Bankhead for broadcasting in the States, that resulted in her being asked to visit America for a four week tour in January 1952. Not unknown over there, her recordings of 'You can't be true dear' and 'Again' had already appeared on their hit parade.

Her 1951 recording 'If you go' was a popular choice that brought her name back to the fore with British record buyers, then while on holiday in Switzerland, Vera heard the German tune 'Auf wiedersehe'n' and decided she'd like to record it herself. Given English words by Geoffrey Parsons and Jimmy Phillips, her version, with a backing chorus labled as "Soldiers Sailors and Airmen" (in actuality The Johnston Singers) was out in June 1952 and became an immediate success. Released in America on the London label it went straight into their hit parade charts, soon reaching the top, making Vera the first UK female to achieve No.1 success over there.

Back home there were no regular charts until the New Musical Express began publishing the top twelve best selling records on 15th November 1952. By now sales of 'Auf wiedersehe'n' were on the wane but it still registered at No.10. Not only that, she was also there at No.7 and No.9 with 'Forget-me-not' and 'Homing waltz'. Vera was certainly back on top as one of Britain's most popular vocalists.

'Auf wiedersehe'n' is reported to have gone on to total world-wide sales of over two million. She had a second million seller that year, her signature tune 'Yours', due again mainly to its American sales that put it into their top ten best sellers. One of our better vocal exports before The Beatles, Vera also made the charts over there with 'We'll meet again', 'If you love me' and 'My son, my son'.

Vera's only No.1 in Britain was 'My son, my son', a tune written by trumpet playing Eddie Calvert, that enjoyed two weeks on top in November 1954. Her other recordings to make the top thirty at home were 'The Windsor waltz'

(1953), 'Who are we' (1956), 'A house with love in it' (1956), 'The faithful Hussar' (1957) and 'Travellin' home' (1957).

Vera was back on radio with a new series, 'Let's Meet Again' and later 'Vera Lynn Sings', and on both was backed by Stanley Black and his Orchestra. She made her second Royal Variety show appearance in November 1952, at the Palladium in a Songs That Made the Halls feature. At the time she was starring in the revue 'London Lights' at the Adelphi Theatre, a show that ran for 18 months.

Her 1954 season at Las Vegas, was disappointedly not a success. The show 'Piccadilly Revels', that also introduced comedy magician Tommy Cooper to the Americans, was taken off after only two weeks, to be replaced with a show headed by Kay Starr. Vera is reported as saying "I felt my colleagues weren't up to my standard". But it didn't do her any harm at home and she closed the year guesting in 'Babes in the Wood' at Tooting Granada.

A year later she made her commercial television debut on Jack Jackson's Show on 17th December 1955 and began her own fortnightly ITV series on 4th January. She was said to be one of ITV's highest paid artists so far. In October the BBC hit back giving her a TV series on their channel, 'Vera Lynn Sings', with The Keynotes, Dennis Spicer and Rawicz and Landauer. Her radio show 'Yours Sincerely', with the Woolf Phillips Orchestra, ran for several years during the late fifties.

Unlike most of her forties and fifties contemporaries Vera has certainly stood the test of time, never really fading from view and constantly supportive of Service charities. She was awarded an OBE for her services to entertainment in 1969 and was made a Dame in 1975. Never afraid to mix-it with the younger generation, Vera joined up with the latest singing sensation (!), The Spice Girls (will anyone remember them in fifty years time?), to publicise the 1997 Poppy Day appeal. Seeing her it's hard to believe that she's eighty, she certainly doesn't look it.

Vera's husband Harry Lewis died in April 1998.

CROWN (9 inch records sold only at Woolworths)	
139	36 'That's what loneliness means to me / Up the wooden hill to
Bedfordshire'	
182	36 'My first thrill / Dreaming of you'
214	36 'Calling me home / Making believe yo
u're mine'	
242	36 'It's a sin to tell a lie / Heart to heart'
293	36 'No regrets / After the dance'
301	37 'When the poppies bloom again / Life
without you'	
316	37 'Have you forgotten so soon / Just a few an
gry words'	
325	37 'I was crazy over you / I wasn't lying I said "I
when	
love you'''	
340	37 'May I have the next romance with you /

ll the time'			A	F 8992 Oct 48	'I'm sending a letter to Santa Claus (acc by Rae Jenkins Quartet) / I'm sending my blessings (acc by her own orch)'
Vera Lynn Recordings from 1945 DECCA					
F 8509 Mar 45	'For sweethearts everywhere / Do you ever dream of tomorrow' (acc by her own orch con by Len Edwards)			F 9016 Nov 48	'The church was empty / Love me' (acc by BFO)
F 8530 May 45	'My dreams are getting better all the time / More and more' (acc as above)			F 9078 Feb 49	'It's a most unusual day / Break my heart' (acc by Bob Farnon Orch)
F 8544 Aug 45	'I'm beginning to see the light / Coming home' (acc by her own orch con by Len Edwards)			F 9103 Mar 49	'Again (acc by Bruce Campbell Orch) / Nearest thing to heaven (acc by Robert Farnon Orch)'
F 8554 Sep 45	'Let the rest of the world go by / When Irish eyes are smiling' (acc by Fela Sowande organ)			F 9114 Mar 49	'Lavender blue / Jealousy' (acc by RFO)
F 8556 Oct 45	'After a while / I hope to die - if I told a lie' (acc by her own orch con by Len Edwards)			F 9119 Apr 49	'Do I love you / Another day' (acc by RFO)
F 8576 Nov 45	'I could never tell / Symphony' (acc as above)			F 9127 May 49	(with Sam Browne) 'I don't see me in your eyes anymore / I'll keep the lovelight burning in my heart' (acc by Bob Farnon Eight)
F 8616 Apr 46	'Old folks at home / Stardust'			F 9159 Jun 49	'The goodnight waltz (with The Mitchell Eight acc by Robert Farnon Orch) / This perfect day (acc by Harold Smart organ & RFO)'
F 8646 Aug 46	'Solitude / Cherry ripe'			F 9195 Aug 49	'This is my mother's day / On a rainy day in Paris' (acc by Robert Farnon Orch)
F 8732 Feb 47	'The world belongs to you, little man / I'm happy for your sake' (acc by Bob Farnon Orch)			F 9199 Oct 49	'Now that I need you / Song of surrender' (acc by Robert Farnon Orch)
F 8762 Apr 47	'The world is waiting for the sunrise / I love you truly'			F 9221 Oct 49	'Our love story / You'd be hard to replace' (acc by Robert Farnon Orch)
F 8781 Jun 47	'The stars will remember / Our baby' (BFO)			F 9254 Nov 49	'My dream is yours / Too whit! too whool!' (acc by Robert Farnon Orch)
F 8786 Aug 47	'Heartaches / I'll keep you in my heart' (acc by Bob Farnon Orch)			F 9325 Feb 50	'Through a long and sleepless night (with George Mitchell Choir) / A thousand violins' (acc by Robert Farnon Orch)
F 8807 Oct 47	'When your hair has turned to silver / How lucky you are' (acc by Ambrose Orch)			F 9350 Mar 50	'Best of all / Havin` a wonderful wish' (RFO)
F 8826 Dec 47	'I'll make up for everything / It's easy to remember' (acc by Bob Farnon Orch)			F 9354 Mar 50	'Speak a word of love / Do I love you?'
F 8845 Feb 48	'At the candlelight cafe / The flower seller' (acc by Bob Farnon Orch)			F 9382 Apr 50	'When the world has forgotten / My thanks to you' (acc by Robert Farnon Orch)
F 8866 Apr 48	'When you awake / Penthouse serenade' (acc by Bob Farnon Orch)			F 9442 Jun 50	'On the outgoing tide (with GMC) / Love finds a way' (acc by Robert Farnon Orch)
F 8883 May 48	'Once upon a wintertime / You can't be true dear' (acc by Bob Farnon Orch)			F 9448 Jly 50	'Your heart and my heart / Cherry stones (with Lee Lawrence)'
F 8899 Jun 48	'The silver wedding waltz / Put your dreams away' (acc by Bob Farnon Orch)			F 9475 Sep 50	'Say it isn't the night / One wonderful morning' (acc by Robert Farnon Orch)
F 8920 Jly 48	'How green was my valley / You're the one I care for (with The Wardour Singers)' (acc by Bob Farnon Orch)			F 9499 Oct 50	'Speak a word of love / So this is love'
F 8943 Aug 48	'Drifting and dreaming / The hymns my mother used to sing' (acc by Bob Farnon Orch)			F 9504 Nov 50	'Christmas time / Jolly jolly jingle'
F 8980 Oct 48	'Christopher Robin is saying his prayers / The Rosary' (acc by Bruce Campbell Orch)			F 9534 Nov 50	'A rainy day refrain / It's so easy'
				F 9541 Nov 50	'Accidents will happen / And you'll be home'

F 9567	Dec 50	'Golden sails on a sea of blue / leave you'	How can I wait for you'	I'll
F 9623	Apl 51	'So goes my heart / My love for you'	F 10196 Nov 53	'If you love me / Beautiful Isle of Somewhere'
F 9642	Mar 51	'Wond`ring and wishing / clouds roll by'	F 10230 Feb 54	'Don`t leave me now / You won`t forget me'
F 9657	Apl 51	'I want a picture of you smiling / for you'	Shaw orch) F 10253 Mar 54	'Two Easter Sunday sweethearts / Du bist mein liebchen' (acc by Roland
F 9661	May 51	'Don`t make a memory of me / the robin'	Shaw orch) F 10290 May 54	'The homecoming waltz / Humble people'
F 9675	May 51	'That`s how I remember you / Never mind'	(acc by Roland	
F 9703	Jly 51	'They`re playing our song / Blue fool'	Shaw orch)	
F 9803	Dec 51	'If you go / Jealousy' (acc by R. Shaw orch)	F 10339 Jun 54	'My friend / There must be a reason' (acc by Roland
F 9804	Dec 51	'And so to sleep again / While you danced, danced, danced' (acc R.S orch)	Shaw orch) F 10361 Aug 54	'Now and forever / Try again'
F 9817	Jan 52	'Cry / And love was born'	F 10372 Sep 54	'My son, my son / Our heaven on earth' (acc by Frank
F 9839	Feb 52	'The little white cloud that cried / a home'	Weir orch) F 10411 Nov 54	'Vera Lynn`s Party Sing-Song - two parts'
F 9898	May 52	'Please Mr.Sun / I don`t care'	F 10463 Feb 55	'Addio amore / I do' (acc by Roland
F 9912	Jun 52	'Be anything (but be mine) / Sleeping beauty'	Shaw orch) F 10535 May 55	'Show me the way / Doonaree' (acc R.S orch)
F 9927	Jun 52	'Auf wiederseh`n sweetheart / From the time you say goodbye' (with soldiers & airmen of H.M Forces acc by Roland	F 10561 Jly 55	(with The Clubmen) 'Vera Lynn Popular Medley No.4 -
F 9936	Jly 52	'By the fireside / Padam..padam..' (acc by Shaw orch)	F 10566 Jly 55	'Ev`ry day of my life / My lonely lover'
F 9940	Jly 52	'A little love / Marryin` time'	F 10613 Sep 55	'Riding my bike / Shopping'
F 9959	Sep 52	'Yours / The homing waltz' (acc by R.S orch)	F 10622 Oct 55	'Unfaithful you / With your love' (acc by RS o)
F 9985	Oct 52	'When swallows say goodbye / Forget-me-not' (acc by Roland	F 10688 Feb 56	'Last love / Such a day' (acc by R. Shaw orch)
F 10009	Nov 52	'Outside of heaven / Trying' (acc by R.S orch)	F 10715 Mar 56	'Who are we? / I`ll be true to you' (acc R.S o)
F 10028	Jan 53	'excerpt from 1952 Royal Command Per formance'	F 10737 May 56	'Walk hand in hand / Come back to me' (acc by Roland
F 10029	Jan 53	'Vera Lynn Sings - two parts'	Shaw orch) F 10799 Oct 56	'A house with love in it / Little lost dog'
F 10044	Feb 53	'The love of my life / What a day we`ll have' (acc by Roland	F 10846 Feb 57	'The faithful Hussar (acc by Glen Somers orch) / The one beside you Johnny
F 10054	Feb 53	'Cry, my heart / No more'	Douglas orch) F 10903 Jun 57	'Travellin` home / Dear to me' (acc by Glen Somers orch)
F 10065	Mar 53	'I lived when I met you / Waiting for you' (acc by Roland	F 10940 Sep 57	'Across the bridge / If I were you'
F 10081	Apl 53	'I`m praying to St.Christopher / We`ll meet again'	F 10963 Nov 57	'I`ll remember today / (There`s no place like) Home for the holidays' (acc by Glen Somers orch)
F 10092	Apl 53	'The Windsor waltz / The Lambeth waltz'	F 10995 Mar 58	'My shining star / Say' (acc by G. Somers orch)
F 10131	Jly 53	'The queen of ev`ryone`s heart / C`est la vie' (acc by Roland	F 11008 Apl 58	'Another time, another place (acc by Reg Owen orch) / We`re not talking' Glen
F 10150	Aug 53	'When you hear Big Ben / Welcome home' (acc by Roland	F 11038 Jun 58	'Every hour, every day of my life / The wind cannot read' (acc by Glen Somers orch)
F 10159	Sep 53	'I`ll always love you / Once I loved you'	F 11082 Nov 58	'A window / Be happy'
F 10164	Sep 53	'Vera Lynn Popular Medley - two parts'		
F 10184	Nov 53	'My love, my life, my happiness /		

(acc by Johnny Douglas orch
& chorus)
F 11106 Jan 59 'Vera Sings Today's Pop Hits - two
parts'
F 11112 Feb 59 'Walk with faith in your heart / Glory
of love'
F 11129 May 59 'Have I told you lately that I love
you / I'm a

fool to forgive you' (acc

by

Johnny Douglas

orch)

F 11157 Sep 59 'Morgen (One more sunrise) / Time
marches

on' (acc by Johnny Douglas

orch)

F 11249 Jun 60 'The gathering of the clans /
Travellin' home'

M.G.M.

MGM1104 Nov 60 'Accordeon / Again'
MGM1134 Jly 61 'May your heart stay young
forever /

Adios

my love'

MGM1142 Nov 61 'From tomorrow / Each moment I
live'

MGM1154 Mar 62 'I'll be seeing you / Longing'

H.M.V.

POP 1016 62 'The day after tomorrow / Try to
forget'

POP 1111 63 'Land of hope and glory /
From the time you say

goodbye'

POP 1287 64 'You brought a new kind of love to
me /

This is my

prayer'

POP 1575 67 'It hurts to say goodbye / In the
snow'

POP 1616 67 'The village of St.Bernadette /
Santa Maria'

COLUMBIA

DB 8529 69 'The fool on the hill / Good night'

DB 8902 72 'If we only have love / Whose garden
was this'

DB 8992 73 'Whispering hope / Remembering'

E.M.I.

EMI 2126 Mar 74 'Let me try again / I want to give'

EMI 2330 Aug 75 'Land of hope and glory /
The white cliffs

of Dover'

EMI 2413 Feb 76 'Don't you remember when /
That old feeling'

EMI 2528 Oct 76 'Do you hear what I hear / White
Christmas'

EMI 2684 Sep 77 'Dancing with tears in my eyes /
Too

many rivers'

PYE

7P133 Sep 79 'Thank you for the music / I sing the
songs'

P.R.T.

7P217 May 81 'Colours of my life / Daybreak'

E.M.I.

EMI 5476 May84 'A nightingale sang in Berkeley
Square /

Dover'
STATE

STAT 112

'I love this land' (on one side
only)

Barbara LYON

Barbara Bebe Bernadette Lyon, born 9th
September 1931, was the daughter of successful
show business partnership Bebe Daniels and Ben
Lyon and in 1950 joined them on radio in a new
situation comedy series 'Life with the Lyons' that
was first broadcast on 5th November. Her
adopted brother Richard, then 15, was also on
the show.

Singing came later, her first public rendition
being 'Secret Love' at a Dublin charity concert to
publicise the 1953 film version of the radio show.
Barbara would occasionally sing as a part of the
family stage act. They all made another film,
'The Lyons in Paris', in 1954. Both Ben and Bebe
had been successful Hollywood stars before
coming to Britain.

By 1955 Barbara felt confident enough to
take a record audition, singing 'It might as well
be spring' for Ray Martin, who was impressed
enough to sign her for Columbia Records. Her
first disc, 'Stowaway' released in May, became a
minor hit entering the New Musical Express
chart the last week of June at No.16, it then
dropped back slightly before reaching No.12 for
the last two weeks of July. There was some
criticism from the music press of her follow up
October recording of 'Hey There' for it being a
carbon copy of the Rosemary Clooney version.
Her 1956 duets with Ronnie Harris came at a
time when he was playing her boyfriend in the
radio series.

As well as continuing her part in 'Life with
the Lyons' Barbara was now to be found singing
her latest recording on numerous other radio and
television shows and in March 1956 was
awarded her own BBC TV series 'Dreamtime with
Barbara'.

On 21st July 1956 she married straight actor
turned BBC Television producer, Russell Turner
(responsible for 'Dreamtime with Barbara' and
other shows including 'Six Five Special' and 'Juke
Box Jury'). Bob Sharples played the organ at the
wedding. Unfortunately the marriage lasted only
a few years.

Her second and only other chart entry was in
December 1956 when 'A letter to a soldier' had a
few brief weeks at the bottom end of the Top 30.
Although Barbara's version of 'Fire down below'
was available a month before either the Shirley
Bassey or Jeri Southern disc it was only the later
two that made the chart.

Barbara recorded a few more numbers and
continued to do the occasional television show
and appear at Sunday concerts, although she
made very few live appearances. The 'Life with
the Lyons' radio series, that was mainly written
by Barbara's mother Bebe Daniels, ran until
1961.

By the time the series ended, musical tastes
had moved far away from the sweet "girl next
door" world that was Barbara Lyon and she soon
faded from view. Another marriage, to Colin

The white cliffs of

Birkitt in 1968, although producing a son was equally unsuccessful and when her parents died during the seventies she became something of a recluse.

Barbara, who suffered quite a lot of poor health during her later years, ended her days a rather sad old lady in the Variety Artists Benevolent Home. She died from a brain haemorrhage on 10th July 1995 aged sixty three.

Barbara Lyon Recordings
COLUMBIA

DB 3619 May 55 'Stowaway / The pendulum song' (acc by

Ray

Martin orch)

DB 3633 Jun 55 'Yes you are / I love to dance with you'

DB 3649 Sep 55 'Hey there / I went to the village' (acc by *RM o*)

DB 3691 Nov 55 'Whisper / Where you are'

DB 3725 Feb 56 'Band of gold / Such a day' (acc by *R.M orch*)

DB 3749 Mar 56 (with *Ronnie Harris*) 'Don't ring-a da bell /

Da-

dar da-dar'

DB 3786 Jun 56 'Puppy love / The birds and the bees' (*R.M o*)

DB 3826 Oct 56 'It's better in the dark / A heart without a

sweetheart'

DB 3865 Dec 56 'A letter to a soldier / Falling in love' (acc by *Eric*

Jupp orch)

DB 3931 Apr 57 'Fire down below / C'est la vie' (acc by *Geoff*

Love orch)

DB 4026 Nov 57 'Thanks for the loan of a dream / Third

finger left hand'

DB 4137 May 58 'Red was the moon / Ring on a ribbon'

(acc by *Eric Jupp orch*

& chorus)

TRIUMPH

RGM 1027 60 'Charlie / Tell me'

Humphrey LYTTTELTON

Author, journalist, cartoonist, broadcaster and record critic, Humphrey Lyttelton has found time for them all and in between he also plays a very creditable trumpet. In fact Rex Stewart, who played trumpet in Duke Ellington's Band, once said "I consider Humphrey Lyttelton one of the greatest cornets of all time".

From an almost aristocratic background, his grandfather was Lord Lieutenant of Cambridgeshire, he was born on 23rd May 1921 at Eaton, Buckinghamshire. Public School educated at Sunningdale and Eton, he then served as an officer in the Grenadier Guards, seeing wartime service in Italy and North Africa. On demob he entered Camberwell Art School to study illustration.

Somewhere along the way Hump fell in love with a lump of brass called a cornet and has never been quite the same since. By the time of his demob he was regularly sitting in with Carlo Krahmer's Chicagoans at the Nuthouse Club (He made his first recording with Krahmer in November 1947) and George Webb's

Dixielanders at The Red Barn in Barnehurst, Kent. In March 1947 he had his first lucky break when he was engaged as a stand-in, in Graeme Bell's Australian Jazz Band at the newly formed Leicester Square Jazz Club.

By January 1948 Humph was fronting his own seven piece Dixieland style jazz band that included Wally Fawkes and Harry Brown from George Webb's front line. The band made their public debut at Cooks Ferry Inn on 8th February. Both the Graeme Bell and Lyttelton bands became popular attractions at the London Jazz Club, another new club which met twice a week in a large rehearsal room below Jack Solomon's gym.

In August Humph and his band represented Britain at the European Jazz Festival held at Knocke, Belgium. Personnel were Humph on cornet with Wally Fawkes clarinet, Harry Brown trombone, Pat Hawkes piano, Les Rawlings bass, Neville Skrimshire guitar and John Robinson drums. Arriving back in Britain on Wednesday 18th August, the very next day Humphrey married Patricia Braithwaite of Hampstead.

Later in the year he was chosen to go to the International Jazz Festival in Nice, as part of a scratch group led by saxophonist Derek Neville. Louis Armstrong complimented Humph on his playing.

The Lyttelton band made their first recordings on the Tempo label and broadcasts and club work, including a tour of Belgium, soon followed. On 14th July 1951 the band opened and closed the show at the National Federation of Jazz Organisations 'Festival of Britain' concert at the Royal Festival Hall in the presence of Princess Elizabeth. The regularly changing personnel were now Humph tpt, Wally Fawkes clt, Keith Christie tmb, Johnny Parker piano, Mickey Ashman bass and George Hopkinson dms. Two numbers recorded live at the show were released as Parlophone R 3424.

Well into the 1950's the Lyttelton band was still a semi-professional outfit, In-between concerts Humphrey was trying hard to pursue a journalistic career. His autobiography 'I Play As I Please' was published in 1954. As 'Hump' he also produced cartoons for the Daily Mail and collaborated with Wally Fawkes on his cartoon strip 'Flook'.

Now recording on the Parlophone label, the band's line up had changed somewhat by 1950 and now had an unusual front line that included the two clarinets of Wally Fawkes and Ian Christie. Ian's brother Keith was on trombone with George Webb piano, Buddy Vallis banjo, John Wright bass, George Hopkinson drums and of course Humph still on cornet. There were other personnel changes over the years, Mickey Ashman came in on bass for a while, replaced later by Jim Bray. When the Christie brothers left, Hump did without a trombone for some time, substituting the alto-sax of Bruce Turner. All of these changes helped give the Lyttelton Band it's ever fresh flavour, Humph wasn't afraid of trying something different, like his link up with the Calypso rhythms of Freddie Grant's Band that produced some interesting recordings during 1953. When Graeme Bell's Australian band was touring Britain they got together with

Lyttelton on several sides. Lazy Ade's Late Hour Boys were also members of Bell's band.

Although busy in the recording studio all through the fifties, it wasn't until their 1956 chart success with 'Bad penny blues' came along, that the general public started taking notice. The melody had begun life as a fill in tune they often played during sessions at Lyttelton's Jazz Club, situated in premises at 100 Oxford Street, London. It subsequently became one of the few jazz numbers to enjoy hit parade status.

The band had been heard but not seen on the 1955 film 'It's Great To Be Young' and in 1957 they appeared in 'The Tommy Steele Story'. Following their hit record they were often seen on television and were on the BBC's first 'Jazz Saturday', televised live from the Royal Albert Hall on 2nd February 1957. The same year Humphrey was 'Uncle Hump' on a series of Children's Hour jazz programmes and joined Shirley Abicair on her television series 'Go Round Merry', that was a mixture of folk and jazz. Granada TV in Manchester produced his 'Here's Humph' series from October 1957 and the band appeared on ITV's 'Christmas Eve Show' that year, with Dickie Valentine, Dennis Lotis, Michael Holliday, Anne Shelton, Petula Clark, Tommy Steele and the Ted Heath Band.

In 1958 the Lyttelton band began their first Radio Luxembourg series, recorded at live shows around the country, sponsored by Burtons. They were on the first 'Saturday Club' broadcast, introduced by Brian Matthew on 4th October 1958. On 12th April 1959 Humph and his boys became the first jazz band to appear on 'Sunday Night at the London Palladium'. The following January they pulled out of their regular appearance at the annual BBC 'Jazz Saturday' Albert Hall concert, because Humphrey decided the Corporation had downgraded it by including rock 'n' roll artists, re-naming it 'Saturday Club (Jazz and Rock)'. The John Barry Seven filled the vacant slot.

By the 1960's Lyttelton's band had developed from a traditional Dixieland unit into an excellent mainstream band that toured widely at home and abroad. Humph also guested with various home-grown and visiting bands. Still playing in the 1990's, he can often be found on concerts partnering vocalist Helen Shapiro. He now runs his own recording label, Caligraph.

Already used to compering jazz shows and record programmes, Humph's career took a new turn in 1972 when he became chairman of the radio panel game (of sorts) 'I'm Sorry I Haven't A Clue', an entertaining half hour, benefitting greatly from his dry humour, that is still being broadcast today.

The BBC recently broadcast a two hour tribute to Humph's 50 years in jazz, which included Graeme Bell, brought over from Australia for the evening.

Humph died May 2008/

Humphrey Lyttelton Recordings
(all H.L. Jazz Band unless indicated)

(The following group of Esquire discs are recordings by Carlo Krahmer's Chicagoans, but they are notable as Humph's first recordings, the first two also being the Esquire labels first issues. All sides were recorded

on a live concert at Birmingham Town Hall on 21st November 1947.)

ESQUIRE

10-001	47	'Original Dixieland one step / Bluin the blues'
12-001	47	'Singing the blues / At sundown'
10-014	47	'I'm coming Virginia / Way down yonder in New Orleans'
10-201	47	'Mahogany hall stomp / Savoy blues'
10-220	47	'Strutting with some barbecue / Monday date'

TEMPO

A 10	May 48	'When the saints go marching in / Car eless love'
A 12	May	48 'Tailgate / Jenny's ball'
A 19	Dec 48	'Sunday morning / Get out of here'

LONDON JAZZ

(This was a label created by Lyttelton himself to record his own band)

LJ 1 blues'	Nov 48	'The thin red line / Melancholy blues'
LJ 2 me comin'	Dec 48	'Cake walkin' babies / If you see me comin'
LJ 3 blues'	Apl 49	'Working man blues / Weary blues'
LJ 4 Waterloo'	May 49	'Ole Miss Rag / Blue for Waterloo'
LJ 5	May	49 'Vox huma blues / Elizabeth'

MELODISC

(with Sidney Bechet)

1103	Dec 49	'Some of these days / Black and blue'
1104	Dec 49	'Sleepy time down south / Who's sorry now'
1105	Dec 49	'I told you once, I told you twice / Georgia'

PARLOPHONE

R 3257	Feb 50	'Maple leaf rag / Memphis blues'
R 3267	Mar 50	'Straight from the wood / Irish black bottom'
R 3274	Apl 50	'Careless love blues / Come on and stomp, stomp, stomp'
R 3286	May 50	'Snake rag / Hopfrog'
R 3292	Jun 50	'Ice cream / Froggie Moore'
R 3317	Sep 50	'I like to go back in the evening / Snag it'
R 3322	Oct 50	'Chattanooga stomp / Dallas blues'
R 3337	Nov 50	'Cakewalkin' babies back home / 1919 march'
R 3346	Dec 50	'Trouble in mind / Panama rag'
R 3351	Jan 51	'Low down dirty shame blues / Buddy's habits'
R 3363	Feb 51	'On Treasure Island / D.J.C. blues'
R 3369	Mar 51	'Get out of here and go home / Wolve rine blues'
R 3379	Apl 51	'Gatemouth blues / Trog's blues'
R 3398	Jun 51	'The dormouse / Suffolk air'
R 3413	Jly 51	'Down home rag / Tom cat blues'
R 3424	Sep 51	'It makes my love come down / Blues for an unknown gipsy'

R 3436	Oct 51	'One man went to blow / Apex blues'
R 3460	Nov 51	'Don't monkey with it / Hoppin' mad'
R 3466	Dec 51	'It's over now / Tia Juana'
R 3475	Jan 52	<i>(The Bell-Lyttelton Jazz Nine)</i> 'Take a note from

the south /
 Open house'
 R 3485 Feb 52 'Out of the gallion / The old grey
 mare'
 R 3493 Mar 52 (*with Lazy Ade's Late-Hour Boys*)
 'Hook, line
 and sinker /
 Back-room joys'
 R 3513 Apl 52 'Forgotten woman's blues / Chicago
 buzz'
 R 3526 May 52 'Fidgety feet / March hare'
 R 3543 Jun 52 (*Grant-Lyttelton Paseo Jazz Band*)
 'Friendless blues /
 Fat Tuesday'
 R 3546 Jly 52 (*Bell-Lyttelton Jazz Band*) 'Small hour
 fantasy /
 Apple
 s be ripe'
 R 3566 Sep 52 (*Grant-Lyttelton Paseo Jazz Band*)
 'King Porter
 stomp / Original Jelly
 Roll blues'
 R 3575 Oct 52 'The onions / Steppin' on the blues'
 R 3587 Nov 52 (*Grant-Lyttelton Paseo Jazz Band*)
 'London
 blues /
 Mike's tangano'
 R 3621 Jan 53 'Travelin' blues / Closing time'
 R 3653 Mar 53 (*Lyttelton Paseo Jazz Band*) 'Muskrat
 ramble /
 Mamzelle Josephine (v.
George Browne)
 R 3667 Apl 53 'Shake it and break it / Jail break'
 R 3700 Jun 53 'Maryland, my Maryland / Blue for
 Waterloo'
 R 3734 Sep 53 'Red for Piccadilly / Kater Street rag'
 R 3772 Nov 53 'Young woman's blues / Four's
 company'
 R 3787 Dec 53 'Martiniquen song / Ain't cha got
 music'
 R 3819 Feb 54 'East Coast trot / Breeze'
 R 3846 May 54 (*with The Melody Maker All Stars*)
 'Mainly traditional /
 Oh! dad'
 R 3851 Apl 54 'Just once for all time /
 Josuha, fit the battle
 of Jericho'
 R 3917 Sep 54 'Jelly bean tune / Mezzzy's tune'
 R 3967 Jan 55 'Ace in the hole (v. *Freddy Legon*) /
 Coffee
 grinder'
 R 3996 Mar 55 'I love Paris / See see rider blues'
 R 4032 Jun 55 'The fish seller / Glory of love'
 R 4060 Sep 55 'P.T.Q. rag / Heat wave'
 R 4092 Nov 55 'Ce mossieu qui parle / C'est filon'
 R 4128 Jan 56 'She's crying for me / The lady in
 red'
 R 4149 Mar 56 'Skeleton in the cupboard / Pagin'
 Mr. Fagin'
 R 4184 Jun 56 'Bad penny blues / Close your eyes'
 R 4212 Sep 56 'Echoing the blues / Love, love, love'
 R 4262 Jan 57 'It's Mardi Gras / Sweet and sour'
 R 4277 Mar 57 'Baby doll / Red beans and rice'
 R 4333 Jly 57 'Early call / Creole serenade'
 R 4347 Sep 57 (*with Shirley Abicair*) 'Where the sun
 always
 shine
 s / Bimini'
 R 4368 Nov 57 'Dixie theme / Blues at dawn'
 CMSP 41 Jan 58 (*45rpm only*) 'Bad penny blues /
 Baby doll'
 R 4392 Jan 58 'Blues in the afternoon / Buona sera'
 R 4428 Apl 58 'Hand me down love / Here and gone'
 R 4519 Jan 59 'Saturday jump / The bear stops out'
 R 4578 Sep 59 'Summertime / Manhunt'

ESQUIRE (mainly re-issue of London Jazz
 sides)

10-491 Aug 56 'The thin red line / Melancholy blues'

10-494 Dec 56 'First of many / Blues for two'
 10-501 57 'Blue for Waterloo / Elizabeth'
 10-511 58 'Cake walkin' babies / If you see me
 comin''

DECCA

F 11058 Oct 58 'La paloma / Bodega'

STORYVILLE

A 45041 Nov 61 'Thin red line / Ole miss'

COLUMBIA

DB 4612 61 'Spreadin' joy / Ti-ri-lee'
 DB 4754 61 'New Saturday jump / Do the Beaulieu'
 DB 4804 62 'Bonjour twistess / My man'
 DB 7097 63 'Midnight air / Carlos' theme'
 DB 7209 64 'Sonata Portuguesa / Bonne nuit ma
 cherie'

----- M -----

David MACBETH

David, a six foot 'Geordie' born in Newcastle
 about 1936, was tipped in the late fifties as
 Britain's answer to Pat Boone.

A torn ligament had brought a promising
 career as a professional footballer with
 Newcastle United to an end before it really got
 started, so in 1956 David was working as a
 commercial traveller for Andrews' Liver Salts,
 while singing in local pubs and clubs whenever
 he got the chance.

North country impressionist turned agent
 Eddie Arnold heard him and, with the help of
 Dickie Valentine, got Dave an audition with
 Michael Barclay, the A & R man at Pye Records,
 and it proved successful. He sang with the BBC
 Northern Dance Orchestra on many of their
 broadcasts and appeared on Tyne-Tees
 Television in shows like 'Request Time' and
 'Sunshine Street'.

His first Pye disc, a cover of The Fleetwoods'
 US No.1 hit 'Mr.Blue', was out in October 1959
 and within a few weeks reached No.18 on the
 N.M.E chart, but was overtaken by the version
 from another new UK singer Mike Preston, who
 took it to No.12.

With his style of singing becoming somewhat
 dated (although personally preferred by many -
 including this writer) as the sixties moved in
 David had no further chart success, but his
 'Roses are red' in 1962 came pretty close. He
 was certainly plugging it during that summer
 when he was one of the judges at The English
 Rose contest in Southport.

Earlier the same year he'd been on the other
 side, being judged, along with Anita Harris, Colin
 Day, Christine Campbell and Noel Harrison as
 the British team at The European Singing
 Contest held at Knokke, Belgium.

Despite public taste moving away from
 David's pleasant ballad style, he still kept busy
 with a mixture of variety, cabaret and television.

On the latter he put his sporting interests to good use as a newscaster on Southern TV's 'Sports Club'. David later went into hotel management and during the late seventies, with his wife Margaret, was running the Webbington Hotel and Country Club near Weston-super-Mare.

David Macbeth Recordings

PYE

N 15231 Oct 59 'Mr. Blue / Here's a heart' (with Beryl Stott)

Chorus)

N 15250 Feb 60 'Tell her for me / Livin` dangerously'

N 15274 Jun 60 'Once upon a star / Unhappy'

N 15291 Sep 60 'Blue, blue, blue / Pigtails in Paris'

N 15325 Jan 61 'The puppet song / Angel on my shoulder'

N 15364 Jun 61 'Keep on walking / You're free'

DECCA

F 11402 Oct 61 'While I'm away / Just a twinkle'

PICCADILLY

7N35062 Jly 62 'Roses are red / Little heart'

7N35072 Oct 62 'Have I told you lately that I love you /

A brother

like you'

7N35092 Jan 63 'Broken hearts / A very good year for girls'

7N35114 Apl 63 'My golden chance / Like a falling star'

7N35145 Sep 63 'Stick around / Holiday girl'

DECCA

F 11906 May64 'Nothing matters but you / How many times'

PYE

N 17744 69 'Does anybody miss me /

The small

exception of me'

Helen MACK

Petite, attractive, green-eyed Helen added her vocal charms to many bands during the forties and early fifties. Her first introduction to the microphone was in her home town of Glasgow with Ronnie Munro and the BBC Scottish Variety Orchestra, when she was just 12 years old. A couple of years later, in 1943, she was 'discovered' by Lew Stone and joined him during his band's season at Green's Playhouse Ballroom in Glasgow.

After a period touring with Lew Stone, Helen spent most of her career as a freelance artist either solo in cabaret or as vocalist with many top bands. She had several spells with Nat Gonella and his Georgians, but also sang with Vic Lewis (she was vocalist with his first orchestra formed in November 1946), Nat Temple (she played Butlin seasons with his band), Reggie Goff (Helen was one of his Glee Girls), Sid Phillips and Frank Weir. Helen also toured American service camps in Germany. On radio she featured with Ray Martin's Orchestra, The Blue Rockets and Tommy Sampson's Band. She sang

'He's funny that way' in the 1947 spy thriller movie 'Eyes That Kill'.

When last heard of Helen was living in California with her husband Murray Sibley. Her last appearance in the U.K. was probably on 22nd February 1960, when she flew over as a surprise guest on the Nat Gonella edition of 'This Is Your Life'.

Helen Mack Recordings

DECCA

(with Lew Stone and his Nova-Tones)

F 8614 Apl 46 'Ashby de la Zouch (with Ronnie O'Dell)

F 8615 Apl 46 'I'll buy that dream (with Ronnie O'Dell)

F 8663 Jly 46 (with Nat Gonella and his Georgians) 'One meat ball

(with N G)

VIC LEWIS SOCIETY

DR 1347 Mar 47 (with Vic Lewis Orch) 'Somewhere in the night'

Ken MACKINTOSH

As one of Britain's most respected alto saxophone players and bandleaders, Kenneth Victor Mackintosh has brought much pleasure to listeners and dancers throughout his long career.

Born 4th August 1919 at Cleckheaton, Yorkshire, where his father was a professional musician, by the time he left school Ken was already playing saxophone in bands around the district, but his musical career was soon curtailed by the outbreak of war.

Enlisting with the R.A.S.C. his service ended when he was invalided out, so he returned to music joining George Elrick and then Johnny Claes' Clay Pigeons. In 1944 he replaced Wally Stott in the Oscar Rabin Band, staying about three years before moving over to Frank Weir at Lansdowne House.

Late in 1947 Alex Taylor, owner of the Samson & Hercules Ballroom at Norwich where Ken had played with Oscar Rabin, bought the old Greyfriars Hall in Nottingham and transformed it into the Astoria Ballroom (one of the country's largest). He asked Ken to assemble a band for the Astoria and consequently the Ken opened there on 29th March 1948 leading the resident 15 piece. Original vocalists were Roy Edwards and a local girl Jean Ricki who had previously sung with Teddy Foster.

This band was a progressive power-house unit that owed much to some first rate arrangements by its pianist Alan Roper and by bassist Jack Seymour. It also had a prominent lead trumpet in young Aberdonian Bobby Pratt. They were an outstanding success at the 1949 National Jazz Jamboree and reportedly recorded for Decca (but no issue known). Over the next few years the band mellowed to a more acceptable dance unit.

H.M.V. Records signed Ken up and it's possible they saw in him and his alto-sax someone to fill the void left by the late Freddie Gardner, although Ken admitted he could never quite get the same sweet sound Freddie had. Early broadcasts were over the Midland Region, with the band's first national offering broadcast on the Light Programme, from Birmingham, on

2nd September 1948. On 20th September they traveled to London to appear on 'Band Parade'.

In July 1950 the Astoria changed its music policy to a new sweeter sound engaging the Don Smith Band, so Ken and his boys moved north to the Glasgow Locarno for a season. The band also played some concert dates and one, at Leicester's De Montfort Hall, was described as "a real band show with lots of humour and even an audience sing-a-long, and vocalist Kenny Bardell did a very good Al Jolson medley". Kenny had replaced Roy Edwards in June 1949.

But now Alex Taylor had new plans for Ken; in partnership with Oscar Rabin he had taken over the Wimbledon Palais, and when it reopened in November 1950 the Mackintosh outfit was one of the resident bands, opposite Teddy Foster.

For the next three years the Ken Mackintosh sound became a popular attraction to the dancers at Wimbledon, and now being resident in London the band was readily available for radio and made numerous broadcasts. During the summer of 1951 they took over Billy Cotton's Sunday slot with their series 'Happy Days' supported by The Sam Browne Singers.

Not only was Ken recording instrumental numbers at H.M.V., but also backing solo artists like Anne Shelton, Alma Cogan and Frankie Vaughan. His own vocalists, now Patti Forbes, Kenny Bardell and on upbeat and comedy numbers trombonist Gordon Langhorn (yet to become Don Lang) plus his vocal group The Mackpies (his singers with members of the band) all had their turn on disc.

So great was interest in the Mackintosh Band that in October 1953 he decided to spread his wings, leaving the Palais (once again replaced by Don Smith) to take a nationwide tour that proved so popular he repeated it the following year with a twelve week Moss Empire variety tour and a short summer season at Blackpool.

October 1953 was also notable for the release of Ken's biggest hit record 'The Creep', a tune that began life as a hastily written 'B' side for the Gordon Langhorn vocal novelty 'Tootle-lo-siana'. Looking for something suitable Ken with Gordon and arranger Brian Fahey (using the non de plume Andy Burton) wrote the tune during the weekend prior to recording, never expecting it to have any impact. But it became a big hit both sides of the Atlantic with versions by Ted Heath, Stan Kenton and many others, creating a whole new dance craze. There were 11 different singles issued in the U.K alone. Ken's recording made it to No.12 on the New Musical Express chart during January 1954. Ken wrote many of his numbers himself, notably 'The monster', 'Off shore' and 'Edwardian'.

During 1953 the band were on radio Sunday lunch times with 'Calliope' described as "a merry-go-round of popular songs", and on Radio Luxembourg's 'Red Label Show' sponsored by Lyons Tea, that included a spot-the-tune contest where listeners won food parcels. By 1955 this had become the 'Ken Mackintosh Band Show' sponsored by Lyons Mints. In October 1955 the band was on Jack Payne's BBC TV 'Off the Record' show. They appeared in a ballroom sequence in the 1955 film 'An alligator named

Daisy' that starred Diana Dors, Donald Sinden and Jean Carson.

The band's schedule of work through the remaining fifties remained fairly constant, touring on one night stands and weeks in variety plus a twelve week summer season split between Blackpool's Empress Ballroom and the Villa Marina on Isle of Man, and of course there were the records and radio.

In 1956 Ken gained his pilot's licence, Gordon Langhorn left to lead his Frantic Five and Patti Forbes gave up touring at the end of the year. 23 year old Kay Elvin took over from January 1957 and when she left to have a baby in May 1958 Shirley Western (formally with Syd Dean) replaced her. By then his male singers were Kenny Bardell and Bobby Johnson.

During April 1958 Pat Boone, on Easter vacation from Columbia University, played two concerts at the London Palladium and it was Ken's band that accompanied him. Later in the year they backed Johnnie Ray on his UK tour. At Christmas 1958 the band played to a private party at Windsor Castle.

During the later fifties they broadcast on several series of 'These Were the Hits' and in 1959 had their own television series 'Flying Standards', using up to ten vocalists in a song-a-minute format. Other radio series to feature the orchestra were 'The 10.40 Club', and 'The Late Show'.

Among Ken's long list of recordings only two others beside 'The Creep' made the charts. In February 1958 his 'Raunchy' made No.19, holding Bill Justis' original U.S. chart topper down to No.24 in the U.K. and in March 1960 Ken's recording of the theme from the T.V detective series 'No Hiding Place', that starred Raymond Francis as Chief Superintendent Lockhart, made a lowly No.45.

During the early sixties Ken still made his summer visits to Blackpool. In 1960 they were the first name band to play a full season at Blackpool Winter Gardens Empress Ballroom, opening there on 4th July and staying until mid-September.

As the sixties wore on work for Ken on the road and on radio became harder to find, with no broadcasts for several years. In 1963 he went back to a resident position as a Mecca contract band at the Empire Ballroom in London's Leicester Square, reckoned at the time one of the world's top ballrooms. He complained it cost him money - "I had to buy new uniforms, but we do want to be known as the smartest band in town". It turned out a good investment for the band were resident there for seven years before moving west to Hammersmith Palais and then, several years later, back to the Lyceum Ballroom in the Strand.

After that Ken went back on the road and worked on cruise liners including the QE II. By the eighties he was semi-retired dividing his time between his home at Mitcham Surrey and his flat on Majorca, although he still occasionally led a 12 piece "just to keep in practice".

Ken's son Andrew also became a saxophone player and played in dad's band during the sixties. Andy later settled in America and has played with many of the jazz greats.

Ken died in November 2005 aged 86.

Ken Mackintosh Orchestra Recordings
H.M.V.

BD 1272 Jun 51 'Kiss me again / The man I love'
(sax solos with
inst. acc.)

BD 1276 Nov 51 'I love the sunshine of your smile /
I'll
be around'

BD 6137 Nov 52 'Plink, plank, plonk / Harlem
nocturne'

BD 1287 Dec 52 'It ain't necessarily so / Stop! sit
down!
relax! think! (v. *The
Mackpies*)'

BD 1288 Mar 53 'Strange music / The haunted
ballroom'

BD 1289 Mar 53 'I'll be hanging around (v. *The
Mackpies*) /
Th
e champ'

B 10435 Mar 53 (with *Frankie Vaughan*) 'My sweetie
went away
/
Strange'

BD 6142 Mar 53 'Penny whistle song / The glow worm'

B 10498 Jun 53 (with *Frankie Vaughan*) 'No help
wanted /
Too marvellous
for words'

BD 1292 Jly 53 'You shouldn't have kissed me the
first time
(v. *Patti Forbes &
Mackpies*)
/
Danny's hideaway (v. *The
Mackpies*)'

B 10529 Jly 53 (with *Frankie Vaughan*) 'Look at that
girl /
Send my baby
back to me'

BD 1293 Aug 53 'Crew cut / Plymouth sound'

BD 6147 Aug 53 'High jinks' (*Sid Phillips Band on
reverse*)

BD 1294 Sep 53 'Sittin' in the sun (v. *Alma Cogan*) /
Number one
(v. *chorus*)'

BD 1295 Oct 53 'The creep /
Tootle-lo-siana (v. *Gordon
Langhorn*)'

BD 1302 Dec 53 'Skin deep / Istanbul'

BD 1305 Nov 53 'Hole in the ground (v. *Patti Forbes*) /
Other men's wives and
sweethearts (v. *GL*)'

B 10615 Dec 53 (with *Alma Cogan*) 'The moon is blue /
Ricochet'

BD 1307 Jan 54 'Oh, my papa / Theme from film *Front
Page
Story* (v. *The Peter
Knight Singers*)'

BD 1320 Feb 54 'Off shore / Edwardian'

B 10635 Feb 54 (with *Frankie Vaughan & The
Kordites*)
'Heartless / Cuff of
my shirt'

BD 1321 Mar 54 'The monster / Echoing blues'

B 10677 Apr 54 (with *Alma Cogan*) 'Make love to me /
Said the little
moment'

B 10680 Apr 54 (with *Anne Shelton*) 'Cross over the
bridge /
I get
so lonely'

BD 1322 May 54 'Air express / Till then'

BD 1323 Jun 54 'Riot in cell block 11 / Black velvet'

B 10734 Sep 54 (with *Max Bygraves*) 'Third little
turning on the
right'

B 10745 Sep 54 (with *Anne Shelton*) 'If I give my heart
to you /
Goodnight, well it's
time to go'

BD 1327 Sep 54 'Sh-boom (v. *The Mackpies*) /
That's a-me and my love (v.
PF & GL)'

BD 1328 Oct 54 'Three D / Top gear'

BD 1333 Nov 54 'Desire / It worries me (both v. *Kenny
Bardell*)'

BD 1334 Dec 54 'Shifting sands / The very thought of
you'

BD 1335 Jan 55 'Tango mambo / Go go go'

BD 1336 Feb 55 'I want you all to myself / Open your
heart
(both v. *Don
Cameron*)'

BD 1337 Apr 55 'Tin Pan Alley ball (v. *Beryl Reid &
chorus*) /
Good boogdi
googie (v. *GL*)'

BD 1338 May 55 'Unchained melody / Two hearts, two
kisses'

BD 1339 Jun 55 'Let's jump / Misty'

BD 1340 Jly 55 'Way way te nan go / With you beside
me
(both v. *Don
Cameron*)'

POP 119 Nov 55 'The crocodile crawl (v. *The Mackpies*)
/
Wembley
Stadium'

POP 138 Dec 55 'Creeping Tom / Lovers in the dark'

POP 155 Jan 56 'Curtain call / Start walking'

POP 176 Feb 56 'Come next spring (v. *Kenny Bardell &
The
Peter Knight Singers*) / Blues in
the night'

POP 197 Apr 56 'Rock jangle boogie / Touch and go'

POP 211 Jun 56 'Sleepwalker / The Berkeley Hunt'

POP 225 Jly 56 'Dizzy fingers / The policeman's
holiday'

POP 270 Nov 56 'Highway patrol / Soft summer
breezes'

POP 287 Jan 57 'The Buccaneers (v. *The Mackpies*)
theme from
ATV series /
Regimental rock'

POP 300 Feb 57 'Applejack / Slow walk'

POP 327 Apr 57 'Almost paradise / Rock, man, rock'

POP 358 Jun 57 'Keep it movin' / Pony tail'

POP 396 Oct 57 'Marching along to the blues / Six
Five blues'

POP 426 Dec 57 'Raunchy / Mo-jo'

POP 441 Jan 58 'The swinging shepherd blues / The
stroll
(v. *chorus*)
on both'

POP 464 Mar 58 'Big guitar / Squatty'

POP 506 Jly 58 'Muchacha / The swivel'

POP 543 Oct 58 'That old cha-cha feeling / Ulterior
motif'

POP 592 Feb 59 'Hampten Park / Rock-a-conga'

POP 656 Sep 59 (solo sax with *rhythm*) 'Morgen (One
more
sunrise) /
Sleep walk'

POP 713 Feb 60 'No Hiding Place / Tally ho'

POP 893 Jun 61 'Moonlight shuffle /
Theme from an
unfilmed movie'

Roderick "Sandy" MACPHERSON

With his warm friendly manner, Sandy and his organ playing became a firm favourite with radio listeners during the 1940's and beyond. Born 1897 in Ontario, Canada, he served in the Canadian Army during the First World War, later

becoming an organist working M.G.M. theatres across Canada and the US.

In 1928 he was sent to London for the opening of M.G.M.'s new UK flagship, the Empire cinema in Leicester Square, and decided to stay. Sandy was one of the first organists to broadcast on the BBC's new theatre organ in November 1936 and in 1938 succeeded Reginald Foorte as the Corporation's resident organist.

During WWII he was continuously on air at home and also sending messages to servicemen overseas. His regular broadcasts included 'Sandy's Half Hour', 'From My Postbag', 'At Your Request' and the very popular Sunday morning series 'Chapel In The Valley' that ran for twenty years, ending in 1969.

Sandy, who appeared in the 1946 film drama 'I'll Turn To You', had during the latter forties almost total command over who played what organ music on radio. The BBC gave him a list of the total organ music air time they required and after taking his pick he decided who else would appear. By the early fifties he had made over 5,000 broadcasts. He also made a number of recordings for Columbia, but as most were medleys I've not tried to list them here. I missed seeing details of his passing but Peter Worsley of 'This England' magazine informed me that he died in a nursing home at St. John's Wood, London during 1975.

Ivor MAIRANTS

Although only credited with a few recordings bearing his name, the number that benefitted from this guitar virtuoso must be considerable. As a session musician across several decades, Ivor was always in demand. So much was he revered among his peers, Melody Maker advertisements selling banjo's in the late 1920's carried his photo and recommendation. During the fifties a slightly older looking Ivor greeted you from pages of the same journal, endorsing the latest range of guitars. Year after year he was voted top guitarist in reader's polls.

Born in Poland on 18th July 1908, Ivor came to London in the summer of 1914. During the early twenties he played in the amateur Florentine Dance Band led by Harry Gold and later that decade again joined Harry in a group at the popular Spiders Webb Roadhouse, near Watford. He joined Fred Anderson's Cabaret Band in 1927 and his first recording session was probably the one he made with them in April 1929, on two numbers 'I know that my baby is cheating on me' and 'Sally of my dreams'. With vocals from Jack Hart, they were issued on the Dominion label.

In 1932 Ivor together with his friends Harry Gold, Les Lambert and Jack Nathan left the Jack Padbury band to join the new Roy Fox band, where he stayed until 1937. He was one of the Fox vocal trio The Cubs, singing the melody while Harry Gold sang the top harmony and Les Lambert the bottom harmony. In June 1938 he joined

staying until June 1940. After a spell of medical treatment he was able to join the Ambrose band in December 1940, remaining one of their star

musicians until 1952. A versatile and willing musician never short of work, he also made more than a few appearances on the classical platform.

Not content with active playing, by the early fifties he had opened a teaching establishment for aspiring musicians, The Central School of Dance Music (above a Chinese Restaurant, off Cambridge Circus). Here he employed many of this country's top soloists to pass on their skills to amateur and young professional players.

In 1952 Ivor gave up his resident stool in Gerald's Orchestra, where he had been over ten years (he led Gerry's Swing Septet and wrote much of their music), to devote more time to running his school, while continuing with session work. His books on guitar playing were now world-wide best sellers.

Ivor played his guitar in the 1952 film drama 'Tall Headlines' that starred Michael Denison and Mai Zetterling. Freddie Phillips, who was a dance band musician, is seen playing in the film, but it is Ivor you hear! He 'ghosted' another guitar solo in the 1947 film 'East of the River' and the same year appeared, wearing 17th century costume, playing guitar in 'Saraband for Dead Lovers' starring Stewart Granger.

When US country singer Tennessee Ernie Ford came to Britain in 1954 Ivor was added to Sid Phillips Band, who accompanied him on concerts, to help re-create the authentic backing sound of Ford's discs.

During the mid-fifties he teamed up with trombonist-vocalist Don Lang forming the Big Six, that provided the backing for Lang's hit recording of 'Cloudburst'. Ivor was on Winifred Atwell's 1957 'Rock and Roll Party' record and accompanied Winnie on many of her recordings.

Other diversions included composing and performing music for films, radio and television, the background music for TV's 'Muffin the Mule' was all his. He often led a trio of guitar, bass and piano for broadcast sessions and was a sought after accompanist by many solo artists. By the sixties he had opened the Ivor Mairants Musicentre, selling instruments and sheet music from a shop in London's Rathbone Place, just off Oxford Street.

Being something of a writer he produced several guitar tutors, wrote his autobiography 'My Fifty Fretting Years' and submitted many articles to publications like Melody Maker, and his writings still regularly graced the pages of nostalgia magazines in the nineties. Sadly I learned of his death while I was writing this brief appreciation, during the summer of 1998.

Ivor Mairants Recordings

BRUNSWICK		(guitar duet with Albert Harris)
02034		'Dedication / Spring fever'
PARLOPHONE		
R 2839	Nov 41	(Gerald Swing Sextet directed by Ivor
		Mairants) 'Russian salad / Sea
		food squabble'
F 2105	Oct 45	(Gerald Swing Orch featuring Ivor
		Mairants)
		'Two moods / In Charlie's
		footsteps'

(on the next two records Ivor is acc. vocals by broadcaster

Thomas)

R 3555 Jly 52 'Waltzing Matilda / High noon'

R 3739 Sep 53 'The way the wind blows /

paradise'

DECCA (Ivor Mairants Guitar Group)

F 10095 Apl 53 'The little red monkey /

a name'

F 10264 Feb 54 (with Suzi Miller and the Johnston Brothers)

'Bimbo / Tennessee

wig walk'

Lorie MANN

A shapely attractive blonde, Lorie (born Barbara Burke December 1931) began in show business as a acrobatic dancer, first appearing on stage at the age of four. Evacuated to Wales during the war, she did some charity concerts for servicemen and at age 14 appeared in the panto 'Babes in the Wood'. On leaving school she tried for an acting career and played in repertory, while doing some modelling.

By 1956 aged 22, she was married to Aussie Newman, bass player with Ronnie Harris's backing group The Trebletones. Deciding to take a change in direction and become a singer, she made a private recording that was passed on to Columbia Records and various agents. This resulted in a season during the summer of 1957 at Butlin's Skegness Holiday Camp, as vocalist with Joe Daniels Band.

Later that year she joined Oscar Rabin's Band at the Lyceum Ballroom in London's Strand, moving with them the following year to Wimbledon Palais where they remained through till the early sixties. Lorie became known to a wider audience with her regular broadcast with the band on their Monday lunch-time 'Go Man Go' series. She also appeared on television pop music shows like 'Music Shop', 'Oh Boy', 'Disc Break' and 'Cool for Cats'. During 1959 she made a few discs for Top Rank but her only other recording came on Pye a couple of years later..

By 1961 Lorie had left the Rabin Band to go solo, beginning a 13 week radio series 'Music with a Beat' on 29th December 1960. She appeared on Joe 'Mr.Piano' Henderson's ABC TV 'Sing Along With Joe' series and sang on many other radio and television shows.

Lorie's marriage eventually broke down and following a stroke, from which she never really recovered, she died in 1998.

Lorie Mann Recordings

TOP RANK

JAR 116 Apl 59 'A penny a kiss, a penny a hug / Dream lover'

JAR 148 Jly 59 'Just keep it up / You made me care'

JAR 237 Nov 59 'So many ways / I wonder'

PYE INTERNATIONAL

N 25069 Mar 61 'Happy feet / The busker'

Group) (acc by Bill Shepherd

Tony MANSELL

Tony, from Perivale, Middlesex, began learning trumpet on an instrument that had belonged to his brother, who was killed during the war. Later during his own service with the R.A.F. he played and sang in camp bands.

On demob, after several jobs including motor mechanic and bus conductor, an audition in 1948 for bandleader Ronnie Jay got him the position of vocalist with the band at Wembley's Majestic Ballroom. In 1950 a splinter group from this band went on the road as Leigh Martin and his Music, touring American service camps around the South of England, and Tony went with them.

Another audition, this time for Geraldo, was in his own words "a disaster", but when in October 1953 Johnny Dankworth traded in his Seven for a brand new Big Band, he chose Tony to join Cleo Laine and Frank Holder in the vocal department.

A recording contract with Parlophone followed (Dankworth already recorded for the label) and his first disc, the popular coupling of 'Hold my hand' and 'The high and the mighty', was issued September 1954. Both songs were from films, the former from the Debbie Reynolds, Dick Powell musical 'Susan Slept Here' and the latter from the John Wayne film of the same name. Although the record sold well it was up against Don Cornell who took 'Hold my hand' to number one on both sides of the Atlantic.

Tony toured extensively with the Dankworth Orchestra staying with them, except for a spell with the short lived Courtney-Seymour Band, through to the summer of 1957. From the later fifties Tony settled in London, working for the exploitation staff of several music publishing companies, while continuing to exercise his vocal chords whenever possible. He was a founder member of The Polka Dots vocal group early in 1958 and also sang with the Denny Boyce Band at the Lyceum Ballroom in the Strand. Further recordings had little impact.

During the sixties his own group the Tony Mansell Singers became much in demand, backing solo artists on radio and in concert. They joined Dorothy Squires on her famous one-woman concerts, the first at the London Palladium in 1970, and backed Perry Como on the 1974 Royal Variety Show. The Singers were still performing, often on Glenn Miller revival concerts, into the nineties.

Tony Mansell Recordings

PARLOPHONE

R 3919 Sep 54 (with Johnny Dankworth orch) 'Hold my hand /

The high and the mighty'

R 4022 May55 'Who loves you like I do / I dreamed about

tomorrow last night (with The Ken-Tones)

R 4052 Sep 55 'Overnight / My possession'

R 4145 Mar 56 'Zambezi / 11th hour melody'

R 4471 Oct 58 'Impossible / Who are they to say'

JAM (Tony Mansell Singers)

JAM 17 Jly 72 'Rosie / Detective's lot'

MANTOVANI

It was his orchestra's lush cascading string arrangements that elevated Annunzio Paulo Mantovani from the position of being just another successful bandleader into the super star class. Born in Venice on 15th November 1905, he was first introduced to music by his father, a violinist and conductor at La Scala Milan. Mantovani senior had played under the baton of Toscanini and Saint-Saens and had been created a Cavaliere by the King of Portugal for his services to music. One of Mantovani's most treasured possessions was a valuable 200 year old Testore violin that had been a gift to his father from a Russian princess in appreciation of a great performance.

When Annunzio was still a young lad the family came to London where Mantovani senior was to lead the orchestra of an Italian opera company at Covent Garden. On the outbreak of the First World War they became stranded here and decided to stay. As well as instilling in young Mantovani a love of music, it was his father's wish that he train as an engineer and to this end he was sent to study the subject at Padua University in Italy. But it was wasted effort and eventually Mantovani was allowed to study piano and violin at London's Trinity College of Music.

Although he gave classical concerts - he played Saint-Saens' B Minor violin concerto at London's Queens Hall - his sights were set on a more basic form of music and by the age of 16 he was leading his own dance band, often in those early days with his sister Stella Roberta as vocalist. Mantovani's first resident appointment was leading the orchestra at Birmingham's Midland Hotel, moving only a year later to London's Metropole Hotel, from where he made his first broadcasts.

It was about this time, during the latter 1920's, that Mantovani began recording for several different companies including Regal, Eclipse, Imperial (on which label he was shown as Gandino and his orchestra) and Edison Bell (The Scala Salon Orchestra). By the early thirties he was leading his 10 piece Tipica Orchestra at the Monseigneur Restaurant in Piccadilly, making regular broadcasts and recording on the Sterno and later Regal-Zonophone and Columbia labels. Later he changed his Tipica style of violins and guitars, to a more conventional line-up.

In those days he was already making his mark on the American market. His recording of 'Red sails in the sunset' reached number two position on Billboard's most played chart during 1935 and 'Serenade in the night' made number seven the following year, with the US show business paper 'Variety' naming it as "the best recording of this number in the world". At home, there being no charts, one can only judge his success from the frequency he was in the recording studio and this appears to have been just about every month.

When the Monseigneur closed, Mantovani moved on to engagements at the Cafe de Paris and at the Hollywood and San Marco clubs. He then secured a booking with Gaumont British

Cinemas, presenting his orchestra on stage. Vocalists were Stella Roberta with Jack Plant. Even then his orchestra had a smooth sound with the emphasis on strings rather than brass. He was also the first leader to introduce the piano-acordion into his music.

In 1935 Mantovani became musical director for the West End show 'Twenty Two One' that opened at the Coliseum in November, with a musical score by Billy Mayerl. In 1938 he was one of the first bands to be engaged by Billy Butlin for his new holiday camps, and spent the summer at Skegness. In 1939 they were at Butlin's Clacton camp.

During the forties and early fifties Mantovani continued to be M.D. on many West End musicals, including 'Lady Behave', that starred Pat Kirkwood and Stanley Lupino, at His Majesty's from July 1941. Others were 'Sigh No More' (Piccadilly Theatre 1945), 'Pacific 1860' (Drury Lane 1946) and 'Ace Of Clubs' (Cambridge Theatre 1950) all for Noel Coward, plus others like Noel Gay's 'Bob's Your Uncle' at the Saville Theatre for a year during 1948/49 and Leslie Henson's 'And So To Bed' (New Theatre 1951). He also conducted for several pantomimes. During 1949 he was back at Butlin's, spending the summer at Filey. On radio Monty had his own series 'Among Your Souvenirs' and 'Mantovani's Music' and he made his television debut in 1946 on 'Variety Party'.

Continuing to keep the supply of discs coming for the home and overseas buyer, the most expanding market was the new long player, introduced in America during 1948. (Decca, his current recording company began making L.P's, for export only, in August 1949 - possibly the orchestra's first LP for home consumption was the December 1950 10 inch LF1025 'Musical Moments') An L.P for the American market in 1951 included the old standard 'Charmaine', that had originally been written as piano accompaniment to the 1926 silent film 'What Price Glory'. Scored here by Monty's long time accordion player and arranger Ronald Binge (he composed the successful 'Elizabethan serenade') in a shimmering string effect with ever cascading layers of sound, it was immediately seized upon as something totally new. When Decca released it as a single it became a world wide best seller, Mantovani's first gold disc and the key to him becoming something of a cult hero. When he later visited America he was mobbed by hundreds of fans, like a latter day pop star.

The secret of this 'new sound', besides the fine scoring, was due to the very large string section, usually about twenty eight in an orchestra of forty odd players. (The line up was usually eighteen violins, six violas, four cellos, two bass, three trumpets, two trombones, one flute, one guitar, one accordion, one percussion, one bassoon and one oboe) Initially Decca were reluctant to invest so much in a 'popular' recording, but Sir Edward Lewis, who ran the company, had been impressed by recordings from the American Andre Kostelanetz Orchestra on Columbia, that also relied on big orchestrations, and gave the go-ahead.

More of the same followed, with 'Wyoming', 'Greensleeves', 'Swedish rhapsody', 'Song from the Moulin Rouge' and 'Lonely ballerina', all

becoming million sellers. In 1954, with record promoter Bunny Lewis, Mantovani wrote the David Whitfield hit song 'Cara Mia' and his orchestra backed David's Decca recording that also achieved a million sales. He also composed many other pieces, 'Toyshop ballet', 'Tango in the night' and 'Red petticoats' among them.

Britain saw its first record sales chart in New Musical Express for the week ending 15th November 1952 and just five weeks later Mantovani's recording of 'White Christmas' was there at No.6. His next chart entry 'Moulin Rouge' had a twenty one week residence, reaching for one week in August 1953 the number one position. His other U.K. chart entries were 'Swedish rhapsody', 'Lonely ballerina' and 'Around the world'. Most of Mantovani's fifties recordings were purely instrumental, except those on which he backed David Whitfield and one in 1955 when a vocal was added to his version of the popular hit 'Softly softly'. The singer was a young newcomer Kim Bennett, who had the honour of recording the song twice, first with the Roland Shaw Orchestra in November 1954 and then again on this disc four months later.

But the most lucrative of the maestro's work was that generated by the non-stop flow of albums. These sold in their thousands (some by the million) especially in the States. To satisfy all the fans over there it became a regular pattern through the fifties for Mantovani to make long concert tours across North America.

When in London he was able to relax in style at his home in plush Northgate Mansions overlooking Regent's Park, with his wife Winifred and children Kenneth and Paula, no doubt contemplating the thought that it's unlikely an engineering career would have brought him all this. Neither of his offspring followed him into show business as they preferred electronics and a poodle parlour respectively.

In 1957 Mantovani was presented with the Ivor Novello award for services to popular music. On 23rd January 1958 at a lavish cocktail party at New York's Waldorf Astoria Hotel, Franklin Roosevelt Jnr. (son of the late president) presented him with a gold disc from London Records for the sale of over two million albums. It was framed with eight smaller gold discs for his eight million sales of singles. Later the same year he appeared at the London Coliseum in the Royal Variety Performance.

During 1959 ITV screened a series of 39 pre-recorded shows (made by Mantovani's own company) on which he introduced many American guest stars. These shows were sold world wide. In 1959 he made his first British tour for over three years, so busy was he abroad.

After a long successful career that continued non stop throughout the sixties and into the seventies, Mantovani died in semi-retirement at Tunbridge Wells on 30th March 1980 aged 74, but his music lives on, as fresh now as ever.

Mantovani Orchestra Recordings from 1945

DECCA (K prefix = 12 inch)

F 8518 Apl 45 'Dance of the Spanish onion / Our waltz'

F 8528 May45 'Clair de lune' (two parts)
F 8533 Jly 45 'The Alamein Concerto' (*Monia Liter piano*)
F 8541 Aug 45 'Blithe spirt / Tune in G'
F 8561 Oct 45 (*with Joyce Grenfell*) 'Oh Mr. Du Maurier /

The end of

the news'

F 8562 Oct 45 (*with Graham Payn*) 'Sigh no more / Matelot'

(*from Noel Coward's 'Sigh*

No More')

F 8584 Jan 46 'Arana de la noche / Tango de la luna'

K 1173 May46 'London Fantasia' (*Monia Liter piano*)

F 8622 May46 'Love steals your heart / Rancho serenade'

F 8645 Jly 46 'Song of Norway (two parts)'

F 8650 Aug 46 'A voice in the night (two parts)'

(*Monia*

Liter piano)

F 8682 Oct 46 'The green cockatoo / Cuor ingrato'

F 8698 Nov 46 'Chiquita mia / Amor tzigano'

(*The following six discs are by Mantovani and his Theatre Orchestra accompanying artists appearing in Noel Coward's show 'Pacific 1860'*

- *the vocalists are Daphne Anderson, Maidie Andrews, Gwen Bateman, Sylvia Cecil, Rose Hignell, Winifriede Ingham, Mary Martin, Pat McGrath, Graham Payn, Maria Perilli and a chorus.*)

K 1590 Jan 47 'If I were a man / His excellency regrets /

Uncl

e Harry'

K 1591 Jan 47 'Dear Madam Salvador / My horse has cast a

shoe / Bright was

the day'

K 1592 Jan 47 'One, two, three / I never knew /

I saw no

shadow'

K 1593 Jan 47 'Invitation to the waltz /

I wish I wasn't such

a big girl'

K 1594 Jan 47 'This is a changing world / Pretty little bridesmaids /

Mother's lament'

K 1595 Jan 47 'This is a night for lovers / Fumfumbolo /

Toast music

and finale'

F 8724 Feb 47 'Prelude to the stars / The way to the stars'

F 8771 Jun 47 'Tell me Marianne (*v. Val Merrill*) / El

pescador'

F 8797 Sep 47 'Hear my song Violetta / La mer'

F 8839 Feb 48 'El choclo - tango / Madrugado - bolero'

F 8850 Mar48 'Tell me I'm forgiven / Tango pizzicato'

F 8867 Apl 48 'Blue mantilla / Tango d'amore'

F 8871 Apl 48 (*with Val Merrill & Peggy Brooks*) 'Carissima

/ Two in a

gondola'

F 8877 May48 'The dance of the eighth veil /

The red

sombrero'

F 8894 Jun 48 'Barcarolle / La paloma'

F 8906 Jun 48 'Nature boy (*with Arthur Young piano*) /

Ritual

fire dance'

K 1881 Jly 48 (*with Arthur Young piano*) 'Concerto in Jazz'

K 1911 Aug 48 'The dream of Olwen (*with Ivan Fosello piano*)

		/		F 10250 Feb 54	'The shadow waltz / Moonlight serenade'
Skyscraper fantasy'				F 10270 Mar 54	'Ramona / I live for you'
F 8959	Sep 48	'Passing clouds / Whirlwind'		F 10292 Apr 54	'Bewitched / Dream, dream, dream'
F 9013	Nov 48	'Serenade from Hassan / In waltz time'		F 10323 May 54	'Little Swiss waltz / Stradivarius'
K 1962	Nov 48	'Dedication / Swedish rhapsody' (with Ivan		F 10327 Jun 54	'(with David Whitfield) 'Cara mia / Love, tears
Fosello piano)				and kisses'	
F 9064	Jan 49	'One night of love / Song of the gaucho'		F 10341 Jun 54	'June night / When I grow too old to dream'
K 1998	Jan 49	'Poem to the moon / The Windsor melody'		F 10355 Aug 54	'(with David Whitfield) 'How, when or where /
F 9075	Feb 49	'Kashmiri song / Kisses in the dark'		Smile'	
F 9092	Mar 49	'(violin with Harold Smart organ) from Souvenir de Vienne /		F 10395 Oct 54	'Lonely ballerina / Lazy gondolier'
Intermezzo				F 10439 Jan 55	'We'll gather lilacs / Come back to me'
North star'				F 10455 Feb 55	'Our dream waltz / Ma chere amie'
F 9131	May 49	'Cradle song / Dreaming'		F 10458 Feb 55	'(with David Whitfield) 'Beyond the stars /
F 9168	Jun 49	'Jealous lover / The laughing violin'		Open	
K 2170	Jly 49	'An Italian Festival (v. John Lewis)'		your heart'	
F 9201	Aug 49	'The bullfrog / Somewhere a voice is calling'		F 10468 Feb 55	'Softly softly (v. Kim Bennett) / Longing'
F 9215	Sep 49	'Destiny waltz / Out of this world'		F 10495 Apr 55	'Stranger in paradise / The deserted ballroom'
F 9282	Dec 49	'September nocturne (Arthur Sandford piano) /		F 10498 Mar 55	'(with Vico Torrianti) 'Remembering / Mandolines
Wonderful illusion (v.				are playing'	
Alan Kane)				F 10543 Jun 55	'Intermezzo from Cavalleria Rusticana /
F 9291	Feb 50	'Dreaming (v. Alan Kane) / One magic wish'		Edelma'	
F 9316	Jan 50	'The legend of the glass mountain'		F 10570 Jly 55	'Spring in Montmartre / Heart of Paris'
F 9412	May 50	'Hejre kati / Love is a song'		F 10601 Sep 55	'Brass buttons / Take my love'
F 9440	Jun 50	'Romance (Rubinstein) / Elegie (Massenet)'		F 10627 Oct 55	'(with David Whitfield) 'Angelus / When you
K 2370	50	Selection from Noel Coward's Ace of Clubs'		lose the one	
F 9565	Dec 50	'Flying saucers / Carriage and pair'		you love'	
F 9566	Dec 50	'The work song / A dream is a wish your		F 10678 Jan 56	'Candelight / Begin the beguine'
heart makes'				F 10723 Apr 56	'Blue fantasy / Song of Sorrento'
F 9627	Mar 51	'Oh mama mama / Caribbean calypso'		F 10797 Oct 56	'Toyshop ballet / Temple of dreams'
F 9652	Apr 51	'Under the roofs of Paris / Wyoming'		F 10888 May 57	'Around the world / The heart of Budapest'
F 9670	May 51	'For you / Kisses in the dark'		F 10918 Jly 57	'Mandolin serenade / The spring song'
F 9696	Jun 51	'Charmaine / Diane'		F 10935 Oct 57	'Let me be loved / The road to Ballingarry'
F 9820	Jan 52	'Dancing with tears in my eyes / Mexicalli rose'		F 10957 Nov 57	'Souvenir d' Italie / Dream dust'
F 9831	Feb 52	'Love's roundabout / Greensleaves'		F 10978 Jan 58	'(with David Whitfield) 'Cry my heart / My one
F 9847	Feb 52	'Love, here is my heart / Lovely lady'		true love'	
F 9867	Mar 52	'I love you truly / At dawning'		F 11001 Mar 58	'The canary / To my love'
F 9892	Apr 52	'Love's last word is spoken / Faith'		F 11017 May 58	'I could have dance all night / This nearly
F 9902	May 52	'Poeme / Dear love, my love'		was mine'	
F 9914	May 52	'Some enchanted evening /		F 11043 Aug 58	'I may never pass this way again' (part of Lord
Symphony'				Taverner's Star Band Hit	
F 9930	May 52	'Was it a dream / It happened in Monterey'		Parade)	
F 9949	Jly 52	'Gypsy love / Die schonbrunner'		F 11068 Oct 58	'Under Paris skies / Only yesterday'
F 9956	Jly 52	'Belle of the ball / The Agnes waltz'		F 11078 Nov 58	'Love song from Houseboat / A certain smile'
F 9981	Sep 52	'La cumparsita / Tango de la luna'		F 11103 Jan 59	'Fascination / Separate tables'
F 9991	Oct 52	'When the lilacs bloom again / So madly		F 11178 Nov 59	'The best of everything / It was love'
in love'				F 11216 Mar 60	'The orange vendor / In the spring'
F 10017	Nov 52	'White Christmas / Adeste fideles'		F 11264 Aug 60	'Song without end / Tania'
F 10032	Jan 53	Gipsy legend / Czardas'		F 11281 Oct 60	'The green leaves of summer / The party's over'
F 10051	Jan 53	'Blue Danube / Village swallows'		F 11332 Mar 61	'Exodus theme / Karen'
F 10085	Mar 53	'Red petticoats / Love's dream after the ball'		F 11341 Mar 41	'The sound of music / The valiant years'
F 10094	Apr 53	'The song of the Moulin Rouge / Vola		F 11386 Sep 61	'Nadia theme / Fanny theme'
Colomba'				F 11468 May 62	'Far away / Barabbas theme'
F 10117	Jun 53	'Queen Elizabeth waltz / Royal blue waltz'		F 11500 Sep 62	'Summer night / Rickshaw'
F 10154	Aug 53	'Ah! sweet mystery of life / A kiss in the dark'		F 11530 Oct 62	'Mutiny on the Bounty theme / Love song from Mutiny on the Bounty'
F 10168	Aug 53	'Swedish rhapsody / Jamaican rumba'		F 11611 Mar 63	
F 10174	Sep 53	'The Melba waltz / We'll gather lilacs'		'A girl named Tamiko / Taras bulba'	
F 10183	Oct 53	'Barcarolle / So deep is the night'			
F 10210	Nov 53	'The midnight waltz / The skaters waltz'			
F 10233	Jan 54	'Luxemburg polka / Music box tango'			

F 11877	Apl 64	'Charade theme / The fall of love'
F 12515	Nov 66	'Games that lovers play / Lara`s theme from Dr.Zhivago'
F 12630	Jan 67	'Puppet on a string / You Only Live Twice theme'
F 12759	Apl 68	'Around the world / My cup runneth over'
F 12810	Jly 68	'Willow tree / Villa Rides theme'
F 12910	Apl 69	'Chitty Chitty Bang Bang / Come September'
F 13121	Feb 71	'Love Story theme / Gwendolyne'
F 13470	Nov 73	'Theme from TV series Upstairs Downstairs /

In 1956 on radio, as well as regular shows like 'Mid Day Music Hall', 'Summer Showtime' and 'Commonwealth of Song' the Four were in a new series, 'Smokey Mountain Jubilee'. Written by group member Norman Macleod, it was a get together at the old barn with our lads playing Gabby, Zeke, Ezra and Happy Pappy.

During the year the four toured in variety with Lee Lawrence and Nat Gonella, played a summer season at Worthing and ended with the panto 'Dick Whittington' at Dudley Hippodrome with comedy duo Morecambe & Wise and Stan Stennett.

Perhaps this company had some effect on them because the following year they began to introduce more comedy into their own act, no doubt in some way an answer to the changing public taste in music. This was specially seen in the younger members of the audience who were less enchanted by harmony singing and influenced more by the newer up tempo singers who were becoming available on radio and records from home and across the Atlantic. However they still appeared on television's popular music shows like 'Off the Record' on BBC and the 'Jack Jackson Show' for ITV.

The group's South coast sojourn of the past two years came to an end in 1957 when they were banished to the wilds of North Wales for a season in Catlin's 'Showtime' at Llandudno. A few months in cabaret and variety and it was Christmas again and it was also 'Dick Whittington' again, this year at Derby's Hippodrome with Syd & Max Harrison and an act that had been doing exactly the same routine for twenty years, Wilson, Kepple & Betty, the sand dancers (only Betty had changed, by now they were on the 5th or 6th).

Early in 1958 they were on a new hoe-down style series for ITV, 'Melody Ranch', with Danny Levan and his Ranch Hands plus Bill O'Connor, Libby Morris and Jackie Lee. On radio they joined The Radio Revellers, The Bob Brown Singers and Jackie Brown on organ on a new 18 week series 'Join in and Sing'. They were also the vocal content of Charlie Chester's 1959 radio series 'That Man Chester', that featured Deryck Guyler, Pat Coombes and Bill Pertwee.

The Maple Leaf Four continued into the sixties with variety and club work, usually including a summer season at a seaside resort. When the group eventually broke up in 1967 Norman Macleod continued to pursue a solo career in musical theatre. He was at Drury Lane in the late sixties when Ginger Rogers was 'Mame' and played in the stage version of 'Dad's Army' at the Shaftesbury Theatre. Norman died in June 1997.

Although The Maple Leaf Four singles output never made it into the swinging sixties, they did make at L.P., 'Home on the Range', in 1962 for the Embassy label. A line up consisting Norman Macleod, Val Williams, Peter O'Dell and Denny Holloway recorded as The Maple Leaf Four on a Windmill LP, 'Old Familiar Favourites', issued in 1973, and Pye issued 'Memories Are Made of This' another new album by the group in 1975.

Maple Leaf Four Recordings

NIXA

NY 7721 Nov 51 'The call of the canyon /

The cry of the
wild goose'
NY 7722 Nov 51 'Cry / Not for all the dreams in
dream land'

EMBASSY

WB 142 Jly 55 'Dreamboat / Don't worry' (*acc by Ted Astey orch*)
ORIOLE

CB 1310 Sep 55 'The man from Laramie / You should know'
CB 1316 Jan 56 (*with Tommy Reilly harmonica*) 'Paris by night

(Riffi) / It's so

impossible'
CB 1337 Nov 56 'The green door / You must come in at the door'
? ? 'Someone to love / Rockin' through the rye'

(possibly

not issued)

CB 1370 May 57 'Lonely road / I'm just a country boy'

EMBASSY

WB 362 Nov 59 'Old shep / The clock on the wall'

Lucille MAPP

Charming Lucille Mapp, petite and curvaceous, came to Britain from Trinidad, where she had worked in the police criminal records office, on holiday with husband Bobby Curvan early in 1954. While here 24 year old Lucille, who had been a semi-professional singer at home for many years, auditioned for the all coloured touring revue 'The Jazz Train' and was accepted. Later, husband Bobby appeared at The Old Vic in 'Cleopatra'

During 1956 and '57 Lucille was resident vocalist on several series of T.V's 'Alfred Marks Time' and in 1956 the featured singer on another television series 'A man wrote a song' presented by Steve Race. On radio she joined fellow West Indian Edric Connor on 'Calypso Calling'. She sang with Humphrey Lyttelton's Band at the Royal Festival Hall and appeared with Dennis Lotis. In March 1957 Lucille made her recording debut on Columbia with 'Mangos' a minor hit for Rosemary Clooney. The disc got good reviews for her "keen sense of rhythm".

During the summer of 1957 Lucille was doing cabaret at a new Blackpool nightspot The Pink Elephant. The same year she appeared in the film 'No Time for Tears', a hospital drama starring Anna Neagle, in which she played a nurse who at the Christmas concert sings 'A bottle and a spoon' (specially written by Paddy Roberts). By the end of the year her popularity was such she topped the bill at the Metropolitan Theatre in London's Edgware Road. Fellow vocalist Don Rennie (a constantly under-rated singer) was ranked 4th on the same bill. She played the title role in BBC radio's Christmas jazz-panto 'Cindy-Ella', with a mainly all coloured cast that included Elisabeth Welch, Bertice Reading, Cy Grant and George Brown.

Lucille began 1958 by starring in a new Leslie Bricusse - Robert Beaumont musical 'Lady at the Wheel' at Hammersmith's Lyric Theatre with Bernard Cribbins and an orchestra

conducted by Steve Race. She recorded two songs from the show.

Appearances on TV shows like 'Cool For Cats' and 'Music Shop', cabaret at West End clubs plus Continental tours kept Lucille busy into the sixties.

Lucille Mapp Recordings
COLUMBIA

DB 3916 Mar 57 'Mangos / On treasure island'
DB 3949 Jun 57 'Jamie boy / Moonlight in Vermont'
(acc by

Steve

Race orch)

DB 4040 Nov 57 'I'm available / Lovin' ya'
DB 4071 Feb 58 'Love is / The early birdie' (from the
musical Lady at

the Wheel)

DB 4168 Jun 58 'Remember when / I'm a dreamer'
(acc by

Steve

Race orch)

DB 4261 Feb 59 'Chinchilla / Follow me'

Janie MARDEN

Janie was a completely unknown singer when, in August 1955, she landed the plum job of vocalist with the BBC Show Band. Only a few months earlier she had been just a 21 year old telephonist in Bristol. Originally from Littlehampton, Janie had been singing part time with local bands and one leader, Edward 'Teddy' White (he later became her manager and she became Mrs. White) at Bristol's Grand Spa Hotel ballroom, decided she had star quality and sent a recording to agent Tito Burns who in turn played it to BBC producer Peter Duncan. A broadcast on 'In Town Tonight' on Saturday 2nd July 1955 gave her national exposure.

At the time Cyril Stapleton was looking for a new girl singer to join the Show Band and on hearing Janie offered her the job. Soon she was broadcasting several times a week, and also appeared on the band's first TV outing during October. The same month she was on Jack Jackson's very first I.T.V. show.

It didn't take Decca long to sign Janie up, but her first record coupling 'Soldier boy' with 'Hard to get', out in September, made little impact. After her fourth Decca single in July 1956 it was reported she was moving to H.M.V., but other than a stage show cast LP she doesn't seem to have appeared on that label.

After about a year Janie left Stapleton to go solo, making her final Show Band appearance at the Earls Court Radio Show on 1st September 1956. Her variety debut at Manchester Hippodrome on Monday 24th September, on a bill with fellow singer Don Rennie, trumpet star Kenny Baker and The Three Deuces vocal group, began a tour taking her all round the country. A review praised her choice of songs and her impressions ("a great asset") but noted her obvious nervousness. Her first London variety appearance came in December with a week at Finsbury Park Empire with Tommy Steele, Robert Earl and Mike & Bernie Winters.

She broadcast on 'Make Way For Music', 'Henry Hall's Guest Night' and was on BBC TV's second 'Festival of British Song' on 22nd January 1957. Still touring in variety Janie spent the

summer season of 1957 at the Great Yarmouth Royal Aquarium Theatre in Tom Arnold's 'Right Monkey' which starred Al Read. The following Christmas she played her first panto as principal boy in 'Puss in Boots' at Coventry Theatre with Harry Secombe and Morecambe & Wise.

On 4th April 1958 she was back making a guest appearance on Cyril Stapleton's TV Band Show, and was on I.T.V's 'Saturday Spectacular' a fortnight later. Taking a change from variety, in May, Janie opened at Manchester Opera House in the revue 'Living for Pleasure'. This was an acting-singing role alongside Dora Bryan, George Cole and Daniel Massey. Songs from the show, including four sung by Janie, were issued as an H.M.V. LP (CLP 1223) after its West End opening at the Garrick Theatre in July.

Janie explained her current lack of recordings as being due to companies not wanting to record the songs she liked, coupled to her refusal to sing the American cover versions they offered. Still playing at the Garrick in November the show closed just in time for another panto, back at Coventry again playing Robin Hood in 'Babes in the Wood'.

With variety on the decline most work now came from the mushrooming cabaret clubs and television. On the latter Janie, from 6th July 1959, was appearing three times a week on Southern I.T.V's 'Take It Easy' with Jim Dale and the Malcolm Mitchell Trio, and from October was resident on a late night relaxed half hour ABC-TV series 'Sentimental Journey' with the Geoff Love Orchestra. In December she was back in Coventry playing principal boy in 'Beauty and the Beast' with Charlie Chester and Richard 'Mr. Pastry' Hearne.

After another run in cabaret Janie spent the summer of 1960 in Ken Dodd's show at Torquay Pavilion. She re-joined Ken later in the year when she once again played in the Coventry Theatre's pantomime, and this year it was 'The Pied Piper'.

Janie continued to tour in cabaret, play summer seasons and appear on television throughout the sixties and seventies, including from 1973 an HTV series 'Time Was' that featured her with vocalist Scott Peters and orchestra led by Geraldo.

The last reference I have of Janie is a short newspaper report in February 1994 that announced the death of Janie's husband Teddy White (who had been very active as a musician and arranger). It stated that she had pre-deceased him by several years.

Janie Marden Recordings

DECCA

F 10600 Sep 55 'Soldier boy / Hard to get'
F 10605 Sep 55 'I'll come when you call / Thank you
for the

waltz' (acc by Frank

Weir orch)

F 10673 Dec 55 'You are my love / A teenage prayer'
F 10765 Jly 56 'Allegheny moon / Magic melody'

PICCADILLY

7N35128 Jun 63 'Make the night a little longer /
Walking alone'

DECCA

F 12101 Mar 65 'They long to be close to you / This
empty place'
F 12155 May 65 'You really didn't mean it / Only the one
you love'
PYE
7N17968 70 'If you love her / The big put on'

June MARLOW

A former post office clerk from Plymouth, June began her singing career around the age of eight singing on Plymouth Hoe. By her early teens she was already regular vocalist at the local Embassy ballroom, eventually joining the visiting Eddie Mendoza group where she met her future husband bassist Peter Van Dike. In April 1953 she joined Eric Winstone's Orchestra and featured in his regular summer seasons at Butlin's Clacton Holiday Camp. After three and a half busy years with Eric, June left for an even busier life, replacing Eula Parker in the Stargazers vocal group.

When the BBC began a new series of 'Sing It Again' on 5th July 1957 June was one of the regular voices, along with Julie Dawn, Benny Lee and Franklyn Boyd. Other radio series she became associated with during the late fifties included 'Once in a While' with Matt Monro and pianist Bill McGuffie from July 1958 and 'With a Smile and a Song' that featured Edna Savage and the Jackie Brown Quartet a year later. As well as her solo work she was still a member of The Stargazers, but with the former increasing she decided in October 1959 to leave the group and go it alone.

Her first solo BBC broadcast following the decision was a 'Saturday Club' on 14th November. June was currently airing on Radio Luxembourg's 'Tune a Minute' series, their version of the BBC's 'Sing It Again' and she was back for another series in July 1960. During that year she was panelist on TV's 'Juke Box Jury' and had an acting-singing role in AR-TV's production 'The Two Bouquets'. June was the female attraction on Bernard Braden's early sixties Saturday lunch-time Light Programme series 'Brunch With Braden' and was a regular on comedian George Martin's ITV series 'By George'. In January 1962 she had her own 15 minute weekly deeJay series 'June in January', and in April she followed this with 'Just You, Just Me'.

Despite all this popularity June doesn't appear to have made any single discs, other than those during her time with the Stargazers, except for one side of an Embassy single, as Jane Lowe, duetting with Barry Kendall on 'Sing little birdie'. But she did sing on several show tune L.P's during the sixties with the Cyril Stapleton and Cyril Ornadel orchestras. June also added her vocal talents to two numbers, 'Blues in the night' and 'Love me or leave me', on the World Records LP 'Music from the Movies', which was also released in America on the Capitol label under the title 'Great Film Themes'. I'm reliably informed that this is only a small portion of her quite considerable recording output which also included duets with Matt Munro and

advertisement jingles - she did the vocal for the original Fry's Turkish Delight add.

Regardless of not touring and making few public appearances, June was never out of work being always in demand either in the radio, television or recording studio, giving her ample opportunity to live a fairly normal life and care for her growing family (today she has ten grandchildren to cope with).

After a several years during the seventies out of the spotlight living abroad, June was invited back in front of the television camera by Steve Race and found she was just as popular as ever, going on to work with several big names including regular shows with Acker Bilk.

Reader Elizabeth Begbie tells me that June and her husband later opened a club, 'Van Dike's', in Devonport, Plymouth, where they presented many of the up and coming singers and groups before they were famous. In 2011 June, now a widow, still lives in the Plymouth area and is filling her time writing her life story.

Rita MARLOWE

I know nothing about her, except that during the late forties she spent some time as vocalist with the Stanley Black Orchestra. She had previously worked with the bands of Eric Winstone, Ambrose, Harry Gold and Harry Leader. Although little is known about her, she deserves a mention as she appears on quite a long list of recordings.

Rita Marlowe Recordings

PARLOPHONE (with Harry Parry Sextet)

R 2857 Dec 42 'Blues around my bed'
R 2879 Aug 43 'St. Louis blues'

H.M.V. (with Eric Winstone Orch)

BD 5857 Sep 44 'Long ago and far away / Time alone
will tell'
DECCA

(with Ambrose Orch)
F 8441 Jly 44 'Time alone will tell'
F 8520 May 45 'Let's take the long way home /
Ac-cent-tcha-ate the
positive'

(with Stanley Black Orch)
F 8539 Aug 45 'Saturday night (is the loneliest
night of the
week)'

(with Ambrose Orch)
F 8620 Mar 46 'Homesick that's all'
F 8633 Mar 46 'In the land of beginning again'
F 8648 Oct 46 'Love'

ORIOLE

HB 304 47 'Weil ich bin a yid / Walking down
lovers lane'
(acc by Sid

Phillips Orch)
HB 305 47 'My childhood days / Why be angry
sweetheart'
(ac

c SPO)
HB 306 47 'Golden wedding / Where is my lost
love'
(acc
by SPO)

CB 1038 50 'Love me my love / This night'
CB 1039 50 'My baby told me she loves me /
Dreamy me'

George MARTIN

A man whose long career in the music business has encompassed classical, jazz, rock, pop and comedy will no doubt be most remembered for his association with The Beatles.

In 1950 George was an assistant to Oscar Preuss, A & R manager at Parlophone Records, the poor relation of the E.M.I group. Five years later when Oscar (fifty years in the business) retired, George Martin took over.

Parlophone got the material that the other E.M.I labels didn't want, like jazz and be-bop on their Rhythm Style Series label. While Columbia had Ruby Murray, Tony Brent and Eddie Calvert, and H.M.V. had Alma Cogan, Ronnie Hilton and Joe Loss, George had to be content with lower ranking artists such as Eve Boswell, Dick James and Jimmy Shand. That's not to say they were second rate artists, and George certainly produced excellent results with all the artists in his stable, but on the whole Parlophone discs were not common Top Ten entrants. The label was also strong on comedy - George being the first to record the Goons and issued discs by Flanders and Swann, Rolf Harris and Bernard Cribbins.

It was in February 1962 that George saw something special in a new beat group, that not only the other E.M.I labels, but all the major companies had so far turned down. He went on to help turn The Beatles into a multi-million pound industry, producing most of their hit records.

Since then he has worked with many of the worlds top recording stars, not just at E.M.I, but later at independent studios he created. These were Air Studios in London's Oxford Street and another on the island of Montserrat, where he lived much of the time. More recently he has transferred Air to a new home in a converted church at Hampstead.

In his seventies George, now Sir George, although a little deaf, still has the ear for a good sound. He is currently working on what he says is his finale album, a collection of Beatles numbers, but this time performed by a diverse group of artists he has known and worked with that includes Goldie Hawn, Billy Connolly, Phil Collins and violinist Vanessa-Mae among its star studied line up. Not a bad offering to bow out on, but I've a suspicion he'll be back for more.

Millicent MARTIN

A young lady who leapt to prominence as one of the performers on the innovative sixties satirical T.V. show 'That Was The Week That Was', but Millie had already proved her worth as singer and actress in a number of stage musicals.

Born 1934 at Chadwell Heath, Essex, where her father was a builder, she was still a toddler when she had her first dancing lessons and was soon winning competitions. Before Millicent reached her teens she contracted TB, spending

several years in and out of hospitals, but luckily she overcame the disease that had sadly already killed her mother.

Millie's fierce temperament soon had her fighting back determined to prove she would make it. Having trained at the Italia Conti stage school, from October 1948 she was appearing in 'Lute Song' at London's Winter Garden Theatre (an original music-hall, it closed down in 1960) in a cast headed by Yul Brynner. A couple of years later she was in the chorus of 'Blue For A Boy' at His Majesty's Theatre, moving on to 'South Pacific' at Drury Lane ('51) and 'Guys and Dolls' at the Coliseum ('53).

In 1954 Millicent went over to America to tour in Sandy Wilson's 'The Boy Friend', staying three years. It was for this role that she became a redhead, something she says "changed her life" people began to notice her. Back in London during 1957 she continued her 'Boy Friend' role at Wyndham's Theatre, until recruited for a leading role in 'Expresso Bongo'. This was a musical play about the teenage rock revolution in which she played stripper Maisie King (Sylvia Sims' part in the later film version). Music from the show, including several songs by Millicent, was issued on a Pye LP (NPL18016).

Columbia Records took notice and signed her up to make an E.P, that by its release a year later had grown into an L.P ('Millicent' 33SX1145), from which two numbers 'Seriously' (from Expresso Bongo) and 'Our language of love' (from another current show, Irma La Douce) were issued as a single. Millie made another single for Columbia in 1960 and several for Parlophone, including a spin off from 'T.W.T.W.T.W' with David Frost.

1959 brought her a part as a club hostess in the Dirk Bogarde - Olivia de Havilland film 'Libel', a somewhat improbable court-room drama. In September Millie was back in another West End success, this time at the Cambridge Theatre, playing Cora a prostitute in 'The Crooked Mile', a musical about London's Soho gangs. An album featuring the cast, that included Elisabeth Welch, was issued on H.M.V. (CLP1298).

The year also brought her much publicised marriage to heart-throb pop singer Ronnie Carroll. The wedding on Friday 23rd October attracted many stars, the tossed bouquet being caught by Shirley Bassey. Unfortunately the union didn't last more than a few years and a later one to actor Norman Eshley fared much the same. "I was too strong willed", she later confessed.

Another film, in 1960, was 'Invasion Quartet' a wartime farce with Spike Milligan and Bill Travers. On stage during the year Millie played the lead in 'The Dancing Heiress' that opened at Stratford Memorial Theatre on leap year day, moving via Brighton's Theatre Royal to the Hammersmith Lyric. In May 1960 she appeared on her first Royal Variety Show, at London's Victoria Palace, in a feature titled "Tell Me Pretty Maiden" along with a host of pop stars. She did another Royal Variety Performance, this time at the Palladium, in November 1964.

Further stage shows included 'The Lord Chamberlain Regrets' a satirical revue at the Saville Theatre from August 1961, 'Round

Leicester Square' (63), and 'Our Man Crichton' (64). Films were 'The Girl On The Boat' with Norman Wisdom in 1962, 'Nothing But The Best' (64), 'Those Magnificent Men In Their Flying Machines' (65), 'Alfie' (66) and 'Stop The World I Want To Get Off' also in 1966.

But it was undoubtedly Ned Sherrin's late-night Saturday satire television show 'That Was The Week That Was', in 1962, that turned fiery red haired Millicent (although TV was still black & white then) into a household name. Up front singing the tongue twisting signature tune, that included a round up of the week's news, Millie well matched others on the show who included David Frost, Lance Percival, Roy Kinnear and Kenneth Cope as they proceeded to take the previous week apart. For several years, even after the show had ended, she seemed to be there every time you switched on, with her own series 'From A Bird's Eye View' coming along in 1969.

Millicent continued to be a familiar face on stage playing straight and musical roles. The most notable of the latter were 'The Card' with music and lyrics by Jackie Trent and Tony Hatch at the Queen's Theatre in July 1973 and 'Side By Side By Sondheim' a celebration of Stephen Sondheim's music, with Ned Sherrin at the Mermaid in 1976. Both shows were preserved on L.P.

It was in 1978, while playing in the Sondheim show on Broadway that she met voice coach Marc Alexander, who became husband number three and with Millie now mellowed by middle age, this time it has lasted almost twenty years to the time of writing.

Millie played the lead in Sondheim's 'Follies' at London's Shaftesbury Theatre in 1988. She also toured the States for a year playing the lead in 'Shirley Valentine'. But a TV thriller series, 'Moon and Son' screened by the BBC in 1992, in which she played a clairvoyant and which Millie saw as her big return to British television, didn't last beyond the first series.

My latest sighting of Millie, who normally resides in America, was on TV's 'This Is Your Life' tribute to Ned Sherrin in February 1995 when, then in her sixties, she was looking as good as ever. At the time she was touring Britain in the comedy 'Noises Off'.

Millicent Martin Recordings
COLUMBIA

DB 4171 Aug 58 'Seriously / Our language of love'
(acc by

Tony

Osborne orch)

DB 4466 60 'I can dream can't I / Tintarella di luna' (acc by

Geoff

Love orch)

PARLOPHONE

R 4998 63 (with David Frost) 'That was the week that was

/ Gotta

lotta lovin''

R 5033 63 'Get lost my love / Gravy waltz'

R 5120 64 'Nothing but the best / Suspicion'

R 5244 65 'Little darlin' / I never looked for you'

Ray MARTIN

Ray Martin, Austrian by birth, studied violin at the Vienna Academy of Music before coming to Britain in 1938 at the age of 19. While working as an engineer he was 'discovered' playing violin by Carroll Levis and then toured the halls as a solo act in Carroll's 'Discoveries' show and in Jack Hylton's 'Band Wagon'. Ray broadcast on several of the 'Sidney Torch Half Hour' series.

Following the outbreak of war Ray joined the British Army Intelligence Corps as an interpreter, rising to sergeant. Later he was attached to the British Forces Network broadcasting staff in Germany, becoming principle producer of music programmes. One of Ray's great talents was arranging and during his time with B.F.N. he organised concerts, with the Hamburg Philharmonic Orchestra playing his arrangements. Many of the Hamburg Philharmonic musicians were also members of a large orchestra Ray formed and conducted for a series of broadcasts under the title 'Melody from the Sky'.

When he returned to Britain he was soon signed up by the BBC to form a new Melody from the Sky Orchestra, (which had the unusual line up of 15 violins, 3 cellos, 2 bass, horn, flute, piano, organ and drums) on broadcasts that featured mainly his own arrangements, often with vocals from Val Merrill and the Ray Martin Singers.

In December 1947 it was this orchestra that opened at Edinburgh's Lyceum Theatre supporting Jessie Matthews, starring in the revue 'Maid to Measure' for which Ray had written much of the music with singer Johnny Brandon (one of their songs 'Once upon a winter time' became quite popular during 1948 with several recordings). The show came to London's Cambridge Theatre in May 1948 but Ray had already resigned as M.D. following a disagreement with the producer.

It was in the autumn of 1948 that BBC Radio's Northern Region were given their own variety orchestra, to support shows like 'Fanfare' and 'Northern Lights'. Initially this was basically the orchestra that played on Blackpool's North Pier under its regular leader Toni. An arrangement that worked quite well until the beginning of the 1949 summer season when Toni and his boys were required full time on the pier.

So the BBC turned to Ray Martin and he was appointed resident conductor of a permanent BBC Northern Variety Orchestra (later to continue under the baton of Alyn Ainsworth). Ray continued to live in London where he also worked as an arranger for Unit Music Publishing, travelling to Manchester just for broadcasts. He continued to broadcast nationwide with his string orchestra and from May 1949 was on a new Sunday series 'Dancing with Strings' that including vocals from Lee Lawrence.

In March 1950 this orchestra made its first record for Columbia, a 12 inch 78 rpm medley of tunes from the show Brigadoon. Several similar medleys followed. During the early fifties Ray also did a one off session for Decca and a

number of sides on the new Polygon label, where besides instrumentals he also backed the early recordings of Jimmy Young.

Towards the end of 1952 Norman Newell, A & R manager at Columbia Records, had decided to leave and join the new Philips label. Columbia, looking for his replacement, asked Ray to take on the job jointly with Norrie Paramor. During his years at Columbia Ray was responsible for shaping the recording careers of many singers including Ruby Murray, Ronnie Harris and Barbara Lyon.

Instrumental recordings from the Ray Martin Orchestra had continued to appear regularly on Columbia, notable among them being 'Blue Tango', an American No.1 for its composer Leroy Anderson. Ray's version issued here in April 1952 was still active enough to make No.8 in Britain's first record sales chart published in New Musical Express on 14th November of that year.

During the first week of December 1953 Ray's 'Swedish Rhapsody' entered the chart at No.10, a slow starter to the Mantovani version that had been there since the end of October, but in a quick burst he jumped in front of Monty, going right up to No.4 during Christmas week, then dropped right out leaving Mantovani to make a dignified exit.

Ray's only other chart entry was on the strength of the 20th Century Fox 1956 musical film 'Carousel'. His recording of its theme 'Carousel Waltz' a continuing favourite spent a few weeks in the charts during that summer.

Throughout the mid-fifties Ray continued to be busy not only on records but also on radio and T.V, he made a notable contribution to BBC television's 'Quite Contrary', plus his own 'Isn't it Romantic' series. On Radio Luxembourg there was 'Music in the Martin Manner' and he used the same title for two early Columbia 10 inch LP's. He was musical director of the 1956 film 'It's Great To Be Young', writing many of the tunes including the theme number 'Marching strings' and the romantic ballad 'You are my first love' that had words by Paddy Roberts. Ray wrote the music for 'Yield to the Night' a dramatic movie that starred Diana Dors in the unlikely (but convincing) role of a convicted murderess awaiting her execution, and worked on several other films here and in America. He was a prolific composer under his own name and a number of aliases, and wrote many popular tunes including 'Blue violins', 'Waltzing bugle boy', 'Begorrah' 'Tango of the bells' and 'Magic circles'.

Spreading his musical talents beyond these shores, on 9th March 1957 Ray was in Copenhagen conducting a sixty piece orchestra on a charity show for Hungarian Relief. This was on a show that featured Doris Day, Bing Crosby, Danny Kaye, Caterina Valente and Britain's own Coronets vocal group.

At the end of March 1957 Ray crossed the Atlantic to work at Capitol Records, a sister company to Columbia here, where he was responsible for the backings on their new subsidiary Prep label. R.C.A.-Victor later persuaded him (by means of a highly profitable contract) to join them. He was also often to be found conducting the orchestra on the N.B.C

Radio 'Bandstand' and 'Music Marathon' broadcasts. Although now living in America, he regularly commuted back to Europe working for several labels including Polydor in Paris.

Ray returned to live in Britain during the early seventies, but itchy feet subsequently took him, first to Cyprus and then later South Africa. Ray, a small, smart, cheerful, big hearted man died in Johannesburg from cancer on 7th February 1988 aged 69.

Ray Martin Orchestra Recordings
(not including those backing solo artists)

COLUMBIA

DX 1652 Mar 50	'Brigadoon Selection'
DX 1678 Sep 50	'Saluting Johann Strauss waltz medley / The Merry Widow waltz (Lehar)'
DB 2882 Jun 51	'Assembly line / Sioux war dance'

POLYGON

P 1007 Jun 51	'Gipsy fiddler / Muriella'
P 1040 Apl 52	'Dancing bells / At last, at last'

DECCA

F 9721 Jly 51	'Vendetta / Martinique'
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COLUMBIA

DB 2896 Aug 51	'Baia / Sewing circle'
DB 2927 Oct 51	'Blue violins / Hora staccato'
DB 2973 Dec 51	'Whistling gipsy / Funfair'
DB 3026 Mar 52	'Piccadilly hoedown / Moon fleet'
DB 3051 May 52	'Blue tango / Unforgettable'
DX 1833 May 52	'Selection from the film With a Song in my Heart'
DB 3072 Jun 52	'Belle of the ball / The woodpecker waltz'
DB 3121 Aug 52	'Intermezzo / Waltz of Paree'
DB 3141 Sep 52	'Marching strings / The waltzing cat'
DB 3150 Sep 52	'Meet Mr.Callaghan / Dream of yesterday'
DX 1844 Oct 52	'Lovely to Look At film selection'
DX 1851 Nov 52	'Ivor Novello selection'
DB 3199 Dec 52	'Lady of Spain / Ecstasy'
SCM5001 Jan 53	'(45rpm only) Blue tango / Belle of the ball'
DB 3216 Jan 53	'Tickled pink / Henpecking'
DB 3258 Apl 53	'Waltzing bugle boy / Lazy cowboy'
DB 3276 May 53	'One finger serenade / Veradero' (with Norrie Paramor at the piano)
DB 3319 Jly 53	'Serenade to Eileen / Begorrah'
DX 1870 Sep 53	'The London saga'
DB 3346 Oct 53	'Swedish rhapsody / Hi-lili hi-lo'
DB 3376 Nov 53	'Rudolph the red nosed reindeer / White Christmas'
DB 3401 Jan 54	'Carnavalito / Tango waltz'
DB 3432 Mar 54	'Off shore / Caramba'
DB 3459 May 54	'Strings on parade / The story of three loves'
DB 3501 Sep 54	'Moonlight and roses / Six proud walkers'
DB 3539 Nov 54	'Veni-vidi-vici / Love story'
DB 3557 Jan 55	'It's a woman's world / The gentle sex'
DB 3609 May 55	'If hearts could talk / The desperate hours'
DB 3631 Jun 55	'Elephants tango / Blue mirage'
DB 3658 Sep 55	'Hernando's hideaway / The Bavarian wedding march'

DB 3692 Dec 55 'Summertime in Venice / Tango of the bells'
 DB 3733 Mar 56 'In old Lisbon / Glamorous night'
 DB 3764 May 56 'Yield to the night / Tick-tock tango'
 DB 3771 Jun 56 'Port au Prince / The carousel waltz'
 DB 3807 Sep 56 'Hello young lovers / Street symphony'
 DB 3820 Oct 56 'What shall we do with the drunken sailor /
 The Chinese bumboat man'
 DB 3853 Dec 56 'Tambourine / Perricoats of Portugal'
 DB 3866 Jan 57 'My wife's family / My friend Elizabeth'
 DB 3895 Mar 57 'Tango in the rain /
 The whistling sergeant-major'
 DB 3928 Apr 57 'A likely story / The golden touch'
 DB 4001 Sep 57 'Manhattan tango / Heladero'
 DB 4098 Mar 58 'Bali Ha'i / Fly fiddle fly'
 DB 4892 62 'Heladero / Backstreet boogie'

PYE

N15027 Mar 56 'Gypsy fiddler / Dancing bells'
 (re-issue of Polygon sides)
 RCA

RCA 1253 Oct 61 'Boulevard of broken dreams / Mime's theme'

DECCA

F 13453 Sep 73 'Eye level (Van der Valk TV series theme) /

FL

ickerbug'

F 13455 Oct 73 Theme from The Big Match / Stanza'

Glen MASON

Glen, from Stirling in Scotland, left school at 14 and trained for a while as a printer but gave it up and became a coal-miner for two years. Encouraged as a teenager to have voice training he first sang at local amateur concerts, before getting his first professional break, a three month summer season at St. Andrews Town Hall. By the early fifties he was touring Scotland with the revue 'Shipmates'.

In 1952 aged 21 he decided to try his show-business luck south of the border and came to London. Occasional club work, although good experience, was hardly a living and more than once he had to return home when money ran out.

Eventually, a test for the just established Philips Records who were eager to build a stable of British talent resulted in two singles out of the first ten Philips discs issued. Not memorable songs but it was a start. Unfortunately Philips didn't seem over-keen to follow up and it was over a year, in May 1954, before the next Glen Mason disc reached the shops. This one 'The man with the banjo' had more effect, getting good reviews and selling well.

Radio and T.V. dates followed and by 1955 Glen was also busy in variety. The same year he joined Jack Jackson's very successful commercial television show, as resident singer-comic stooge. Originally on Sunday afternoons, the show later moved to Saturday evenings to complete with the BBC's 'Six Five Special' (and even later to Sunday evenings). Glen stayed with the series for several years.

In 1955, with no further discs from Philips, Glen is reported to have recorded 'Too many heartaches' and 'Mambo's the word' for the M.G.M. label, backed by Geoff Love and his orchestra, but I've not been able to trace its issue. The following year he signed up with the Parlophone label, his first for them in May being a version of Perry Como's No.1 Stateside hit 'Hot Diggity'. Over here Glen was beaten to the charts by not only Como, but also versions from our own Michael Holliday and The Stargazers.

Glen's next release, appropriately 'Glendora', the story of a shop window dummy and also a Como success, finally hit the target taking him to No.28 on the New Musical Express sales chart for the last week of September 1956. Something he no doubt celebrated with his good mate Ronnie Carroll who had also recently taken his first foothold on the hit parade chart ladder. At the time they shared a flat in London's Harley Street.

Before the year was out Glen had his only other chart success with a song probably more associated with Frankie Vaughan, 'Green Door', and although Frankie took it to No.2 Glen was also there at No.24 at the beginning of December. Further Parlophone releases, although not chart entries, nevertheless included several popular and enjoyable sides.

From March 1957 Glen joined Marion Ryan on an I.T.V series 'Pay Attention' and in September began his own Radio Luxembourg series 'Cream of the Pops'. Other T.V. included the first of I.T.V's new pop series 'Top Numbers' in November, with Alma Cogan and Ronnie Hilton. During the summer of 1957 he spent a season singing at the Cafe Roma in Italy's elegant Riviera coastal resort of Alassio, even then very popular with British tourists.

Glen played a straight role in the 1958 film 'Man With a Gun', the story of a suspicious night club fire, in which he also got to sing 'Fall in love' and 'I don't know' both his own compositions.

Still touring in variety, in September 1958, he achieved a ten year ambition by topping the bill at Glasgow Empire. Glen regarded himself more of a television than a stage performer and was still an integral part of Jack Jackson's shows (more as a comic than a singer). For three years he had been on TV at least once every week, including shows like 'The Black and White Minstrels', 'Alfred Marks Time' and 'Max Bygraves Entertains'.

During a 1959 visit to America, Glen was a guest on Dave King's US produced TV show and the resulting highly rated reviews he got earned him his own ITV 'Saturday Spectacular' in November. In May 1960 he appeared on the Royal Variety Show at the Victoria Palace.

Glen continued to be busy on television and in cabaret around the club circuit. In 1964 he made a rare appearance in pantomime, 'Snow White' at Bolton Lido.

An internet site in December 2008 indicated that 78 years old Glen was still around, living in a Surrey care-home.

Glen Mason Recordings

PHILIPS

PB 109 Feb 53 'The whistling kettle and the dancing cat /

Dixieland tango' (*acc by Geoff*

Love Orch)

PB 110 Mar 53 'Oh my! Jock Mackay / Auld lang syne forever'

(*both with The Rita Williams*

Singers

acc by Geoff

Love Orch)

PB 284 May 54 'The man with the banjo / Do do do do do do

do it again' (*acc by Wally Stott*

Orch &

chorus)

PARLOPHONE (*acc by Ron Goodwin orch*)

R 4176 May 56 'Hot diggity / Baby girl of mine'

R 4203 Sep 56 'Glendora / Love love love'

R 4244 Nov 56 'The green door / Why must you go go go'

R 4271 Feb 57 'Don't forbid me / Amore'

R 4291 Apr 57 'Round and round / Walking and whistling'

R 4334 Jly 57 'Why don't they understand / Crying my heart out

for you'

R 4357 Oct 57 'By my side / By the fireside'

R 4390 Dec 57 'I'm alone because I love you / What a

beautiful

combination'

R 4415 Mar 58 'I may never pass this way again /

A

moment ago'

R 4451 Jun 58 'I know where I'm going / Autumn souvenir'

R 4485 Oct 58 'The end / Fall in love'

R 4562 Jun 59 'The battle of New Orleans / I don't know'

R 4626 60 'You got what it takes / If there's someone'

R 4723 Dec 60 'That's what I want / I like it when it rains'

R 4834 61 'Don't move / Shadrack'

R 4900 62 'That's life / St. Louis blues'

POLYDOR

BM 56155 67 'It's all over now / Too good to be forgotten'

BM 56232 68 'Life's gone and slipped away / Go away'

Valerie MASTERS

Born 24th April 1940 in London's East End, 5ft 2in good looking, green eyed Valerie always had an ambition to be in show business and as a 17 year old typist with stars in her eyes was recommended to Ray Ellington by her singing coach. This resulted in her replacing Shirley Jackson as vocalist with his Quartet, making her first professional appearance on Saturday 30th November 1957 at Sleaford, Lincolnshire.

Within a few months she had a solo contract with Fontana Records. Her first single 'The secret of happiness' (she must have been pretty happy at the time!) was issued in April 1958. By August Valerie was already branching out and made her first solo broadcast, the first of many, on a 'Workers Playtime' show. Soon, with several more discs to her credit, she became a familiar face on the many television pop shows. By the end of 1959, under the guidance of Ellington's pianist Dick Katz (they later married -

on Whit Monday 1961), Valerie decided to leave the Quartet and pursue a solo career.

Her solo stage debut came on 14th March 1960, in cabaret at Roll's Restaurant, Manchester. The following month she joined a beat package show titled 'London Rock' and with Lance Fortune, Al Saxon and the Flee-Rackers group, began a series of one night stands around the country.

And so began a healthy career, mainly as cabaret artist and regular television and radio performer. A fixture on the early sixties Sunday radio series 'Easy Beat' she also had her own Radio Luxembourg series 'Valerie Masters and her Boyfriends'. From May 1960 she was regularly seen on the Tyne Tees TV series 'Young At Heart' (the first TV show to be introduced by Jimmy Saville) and continued to appear, later in the year, on their 'Request Time' series. Valerie also featured in and, with a John Barry Seven backing, sang the title credits for the 1959 film 'The Hellions'. Despite her not unreasonable disc output she never managed to have a big hit, with 'Banjo boy' and 'Birmingham rag' possibly the most popular

Valerie Masters Recordings

FONTANA

H 132 Apr 58 'Sharing / The secret of happiness'

H 145 Jly 58 'Merci beaucoup / Ding dong'

H 175 Jan 59 'Dreams end at dawn / Wonder' (*acc by*

Johnny

Gregory orch)

H 195 Jun 59 'Jack o' diamonds / Say when'

H 224 Nov 59 'If there are stars in my eyes / Just squeeze me'

H 238 Feb 60 'No one understands / Oh gee'

H 253 May 60 'Banjo boy / Cow cow boogie'

H 268 Oct 60 'Fools fall in love / Sweeter as the day goes by'

H 293 Feb 61 'Too late for tears / I got rhythm'

H 322 Jun 61 'Birmingham rag / All the days of my life'

H 367 Jan 62 'African waltz / All night long'

H.M.V.

POP 1125 Feb 63 'Sometime kind of love / The end of the world'

COLUMBIA

DB 7426 Nov 64 'Christmas calling / He didn't fool me'

(*recorded by Joe Meek's RGM*

studio)

POLYDOR

BM 56056 65 'It's up to you / Next train out'

BM 56135 66 'Don't ever go / Say hello'

COLUMBIA

DB 8629 Nov 69 'Just wait a little while /

I don't wanna

play house'

Susan MAUGHAN

A five foot nothing glamorous brunette with an hour glass figure, Susan had a brief spell of hit parade success during the early sixties,

notably with her 'Bobby's girl' recording that made it to the No.4 spot in December 1962.

Marion Susan Maughan was born 1st July 1942 in the iron and steel town of Consett just south of Newcastle. When she left school work was a toss up between becoming a PT instructress or a secretary, but instead she answered an advert in the music press for a singer and in June 1956 joined the Ronnie Hancox Band for a summer season at Eastbourne Pier Pavilion. She stayed with the Hancox band through till 1961, touring round the dance halls, with summer seasons at Eastbourne and Weston-Super-Mare.

In 1960 Susan joined actor David Kossoff on an Oriole Extended Play recording (EP7039) of songs from the show 'Oliver', but it was late 1961 before she made her first single for Philips. The same year she joined the Ray Ellington Quartet, kicking off with a month in the sun at the Monte Carlo Cabaret Club. After a busy year touring with Ellington she left to embark on a solo career, mainly cabaret and TV appearances.

During 1963 Susan played a season at the London Palladium in 'Swing Along' with Australian singer Frank Ifield and comedian Arthur Haynes. A stunningly attractive girl she starred in the pop music film 'What A Crazy World', alongside Joe Brown and Marty Wilde, while on television she was one of the regulars on the variety series with a club setting, 'Stars and Garters'. She also had the honour, in November, of appearing on the 1963 Royal Command Performance at the Prince of Wales Theatre.

During the mid-sixties Susan toured as support to the very successful Bachelors vocal trio and most years starred in a summer holiday season at Brighton, Blackpool or the like. She was still successfully playing summer seasons and pantomime into the nineties.

None of her later recordings achieved the popularity of 'Bobby's girl', but two others did just make it into the Top Fifty charts, 'Hand a handkerchief to Helen' and 'She's new to you' both during 1963.

Susan Maughan Recordings

PHILIPS

BF 1216	61	'Mama do the twist / Blue night in Yokohama'
BF 1236	62	'Baby doll / Some of these days'
326533	62	'I've got to learn to forget / I didn't mean what I said'
326544	62	'Bobby's girl / Come a little closer'
326562	63	'Hand a handkerchief to Helen / I'm a lonely one too'
326586	63	'She's new to you / Don't get carried away'
BF 1266	63	'The verdict is guilty / Bachelor girl'
BF 1301	64	'Hey lover / Stop your foolin''
BF 1336	64	'Kiss me sailor / Call on me'
BF 1363	64	'Little things mean a lot / That other place'
BF 1382	64	'South American Joe / Make him mine'
BF 1388	65	'You can never get away from me / Don't be afraid'
BF 1417	65	'When she walks away /

Come along

down and see'

BF 1445	65	'Poor boy / Your girl'
BF 1495	66	'Don't love him too much / Come and get it'
BF 1518	66	'I'll never stop loving you / Where the

bullets fly'

BF 1564	67	'Don't go home / Somebody to love'
BF 1619	67	'Alone / To him'
BF 1679	68	'Why don't you say you love me / I remember

loving you'

BF 1713	68	'Cable car for two / Off my mind'
BF 1824	69	'I'll never forget you / We really go together'

SPARK

SRL 1049	71	'I can't make you love me / I'm gonna get that guy'
SRL 1054	71	'I saw a rainbow / Love of the lonely'

EMBER

EMB 331	Aug 74	'Time is such a funny thing / This is me'
EMB 343	Aug 75	'There is a river / El bimbo'